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AESCHYLUS

CHOEPHOROI

WITH INTRODUCTION AND NOTES

BY

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PART I.—INTRODUCTION AND TEXT

NEW EDITION, REVISED

OXFORD
AT THE CLARENDON PRESS

Oxford University Press, Amen House, London E.C.4
GLASGOW NEW YORK TORONTO MELBOURNE WELLINGTON
BOMBAY CALCUTTA MADRAS CAPE TOWN
Geoffrey Cumberlege, Publisher to the University

PA 3825
.C555

IMPRESSION OF 1952
FIRST EDITION 1884

270332

BOSTON COLLEGE LIBRARY
CHESTNUT HILL, MASS.

PRINTED IN GREAT BRITAIN
AT THE UNIVERSITY PRESS, OXFORD
BY CHARLES BATEY, PRINTER TO THE UNIVERSITY

PREFACE.

In this edition I have used the text, carefully revised, from my edition of Aeschylus in the new series of Classical Texts issued by the Oxford University Press.

The critical notes are somewhat fuller, and the method of referring to the MSS. has been slightly remodelled, to make it clearer and more uniform. The latter is fully explained at the end of the Introduction, where a brief account will be found of the manuscript authority for this play, the scholia, and the various editions that have appeared.

As in the Agamemnon, I have followed the best recent editions in adopting in the revised text the form *Κλυταιμήστρα*. The evidence for this form is very strong: and in particular the Medicean MS. has *Κλυταιμήστρα* thirty-one times, *Κλυταιμνήστρα* only once [1].

In preparing this edition I have received much assistance from further study of older editions of Aeschylus, and also from various works that have appeared since I first edited this play. Among these the following may be more particularly named: Wecklein's Orestie (Leipzig, 1888), which contains several suggestions that were not in the great critical

[1] See note to Dramatis Personae in my edition of the Agamemnon, 1898. In the Introduction and Notes I have thought it best to use the usual form Klytaemnestra.

edition of 1885; Dr. Verrall's Choephori (Macmillan, 1893); the Orestie of Wilamowitz-Moellendorf (Berlin, 1896); Professor Campbell's Text (in the Parnassus Library); and the photographic fac-simile of the Medicean MS., published by the authorities of the Laurentian Library, under the auspices of the Italian Ministry of Public Instruction (Florence, 1896). To this invaluable work is prefixed a preface by Professor Rostagno, containing a full historical and critical account of the MS. For the general criticism of the drama, and the history of the myth on which it is founded, I have derived much advantage from Professor Jebb's Introduction to the Electra of Sophocles, where the same story is dramatised with most interesting and instructive difference of treatment. This Introduction is exceedingly full and complete, and exhibits Professor Jebb's usual insight, knowledge, and masterly handling of his material.

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INTRODUCTION.

The Oresteia.

The Choephoroi is the second of the three plays which Aeschylus wrote on the same story, and which constituted each as it were one act of a great drama. Such sets of plays were called trilogies, were acted together, and were followed by a fourth play of a lighter cast (called Satyric, from the Satyr or attendant of Dionysos, which originally was a leading part in it): the whole four being called a tetralogy. The subject of the Satyric play in this instance is traditionally recorded to have been 'Proteus.' The Agamemnon relates the return and murder of the king (the Crime); in the second play, the Choephoroi, Orestes comes back and slays his mother Klytaemnestra (the Vengeance); while in the third, the Eumenides, the matricide is released from the furies who have pursued him, and acquitted by divine interposition before the Areiopagos at Athens (the Reconciliation). About the Proteus we know nothing[1].

The date is B.C. 458, and the poet won the first prize.

The parts in this play were probably as follows:—

Chief actor: Orestes and Nurse. Second actor: Elektra. Third actor: Pylades. Klytaemnestra, Aegisthos, and Servant, divided between the second and the third actors.

The Chorus are women-slaves of the royal household, captives taken in war, and probably Trojans, see p. xvii.

The Growth of the Story.

I. *Iliad.* The stories of the past guilt of the Pelopidae, the family feud, the destined murder of Agamemnon, the vengeance of the son, are all unknown to the Iliad. Agamemnon is a great

[1] Except three fragmentary lines and a few words preserved by grammarians and scholiasts, and printed among the fragments of Aeschylus.

prince, the 'king of men,' and leader of the host. He holds (Il. 2. 100) the sceptre made by Hephaistos for Zeus, who handed it on to Hermeias, Pelops, Atreus, Thyestes, and Agamemnon. The idea is clearly of a peaceable succession of mighty kings.

The only mention of Orestes is Il. 9. 142, where Agamemnon, wishing to make peace with Achilles, says 'He shall wed my daughter, and I will honour him *like to Orestes, my grown son who is reared in all abundance.* And I have three daughters in my well-built hall, *Chrysothemis, and Laodike, and Iphianassa.*' In short, Orestes is clearly at home, the cherished heir: and of Elektra, or the sacrifice of Iphigeneia, there is no mention.

II. *Odyssey.* The story of Agamemnon's murder appears first in the Odyssey. The differences between Aeschylus' and Homer's version need not be discussed here[1] fully: but the main points are that in *Homer* Aegisthos is a bold bandit who carries off the wife and murders the husband, Klytaemnestra at the most (the versions seem to vary) *planning* it: in *Aeschylus*, Aegisthos is a coward, Klytaemnestra a hard vindictive masculine woman who alone plots and executes the deed. Further, in *Homer* it is merely a tale of savage ambition and crime: in *Aeschylus* there is a Family Fate, old bloodguiltiness leading to fresh: the air is full of horror and fear, of past sin and impending retribution.

As to the story of Orestes' vengeance, which mainly concerns us here, the Odyssey version must be gathered from the following passages[2]:—

(1) Od. 1. 30. 'The father of gods and men . . . bethought him in his heart of noble Aegisthos, *whom the son of Agamemnon, far famed Orestes, slew.* Thinking upon him he spake . . . Lo you now, how vainly do mortal men blame the gods! For from us they say come evils, whereas they . . . through the blindness of their own hearts have sorrows . . . Even as of late Aegisthos beyond that which was ordained, took to him the wedded wife of Atreides, and killed her lord on his return, and that with sheer doom before his eyes, since we had warned him by the mouth of Hermeias . . . *For from Orestes shall there be vengeance for*

[1] They are treated in detail in my edition of the Agamemnon, Introd. p. x.

[2] Quoted from the translation by Butcher and Lang.

Atreides so soon as he shall come to man's estate, and long for his own country. So spake Hermeias . . .'

(2) Od. 1. 298. 'Hast thou not heard *what renown goodly Orestes gat him* among all men, in that he slew the slayer of his father?'

(3) Od. 3. 193. [Nestor speaking to Telemachos.] 'The son of Atreus came, . . . and Aegisthos devised his evil end: *but verily he himself paid a terrible reckoning.* So good a thing it is that a son of the dead should still be left, *even as that son also took vengeance on the slayer of his father.*'

(4) Od. 3. 304. 'For seven years [Aegisthos] ruled over Mykenae, rich in gold, after he slew the son of Atreus, and the people were subdued unto him. *But in the eighth year came upon him goodly Orestes back from Athens to be his bane, and slew the slayer of his father guileful Aegisthos, who killed his famous sire. Now when he had slain him he made a funeral feast to the Argives over his hateful mother, and over the craven Aegisthos.* And on the selfsame day there came to him Menelaos.'

(5) Od. 4. 545. [Proteus the seagod is relating to Menelaos in Egypt the death of his brother Agamemnon: Menelaos 'weeps and grovels' on the sand, and then Proteus consoles him:] 'Make essay that so thou mayest come to thine own country. For either thou shalt find Aegisthos yet alive, or *it may be Orestes was beforehand with thee and slew him:* so mayest thou chance upon his funeral feast.'

(6) Od. 11. 461. [Shade of Agamemnon tells Odysseus all the tale of his murder, then asks] 'Declare me this . . . if haply ye hear of my son as yet alive . . . *for goodly Orestes hath not yet perished on the earth.*'

We note here the following differences from Aeschylus:—

(1) There is no divine command of Apollo that Orestes shall take vengeance: the only interference of the gods is *to warn Aegisthos* before the crime.

(2) The murder of *Klytaemnestra* is only told incidentally (3. 306), the vengeance is treated as a natural and laudable vengeance upon *Aegisthos:* Orestes 'gat him renown among all men' by the deed.

(3) There is no *Pylades*, no *Elektra*, no absence in Phokis with *Strophios*: Orestes returns alone, from Athens, and alone does the deed: there is no trace of the skilful plot: no hair, footsteps, woven robe, or recognition.

(4) The deed done, there is no persecution of the Furies.

III. *Later Epics and Lyric poets.*

(1) In an Epic poem on the 'Return of the Atreidae[1],' attributed to *Agias* of Troezen, was related the death of Agamemnon, and the vengeance of Orestes. In this poem it seems that Orestes is made to return (not from Athens as in the Odyssey), but from Strophios, king of Krisa in Phokis: and probably Pylades appears first in this version of the tale.

(2) In the *Kypria* (attributed to *Stasinos* of Cyprus) we hear first of the detention at Aulis owing to the anger of Artemis, and the sacrifice of Iphigeneia. According to this poem, however, Artemis saves the maiden and conveys her to Tauri, substituting a hind at the last moment as the victim. This form of the tale is well known from Euripides' Iphigeneia in Tauris. Aeschylus adopts the simpler form of the tale in which Iphigeneia is really slain.

These two poems are of uncertain date, but may be as old as the eighth century.

(3) The lyric poet *Stesichoros* of Himera (B.C. 632–552), following another lyric poet probably a generation earlier, of whom nothing is known but his name *Xanthos*, wrote an *Oresteia*[2], in which the following new features appear:—Klytaemnestra is more prominent in the story. Her sin with Aegisthos is traced to the anger of Aphrodite against Tyndareus, making all his daughters (Timandra, Helene, and Klytaemnestra) unfaithful to their husbands. Here too Orestes is persecuted by the Furies, against whom Apollo furnishes him with a divine bow and arrows as a protection. We also have, in one fragment, an early version of Klytaemnestra's dream: 'She thought she saw a snake come near, with blood upon his head: when lo! he turned into the

[1] Proklus mentions Agias' Νόστοι: but Welcker (Epic. Cycl. I. 261) identifies this poem with the Ἀτρειδῶν κάθοδος mentioned by Athenaeus 7. 281 B, and regards the latter as the true title.

[2] Whence probably the name was transferred to our drama.

king Pleisthenidas (Agamemnon).' The introduction of the Furies marks an important stage in the moralising of the myth. In the Homeric story the murder of Klytaemnestra is an unimportant detail, as we said, of the legitimate blood-feud of Orestes, whose vengeance is treated as wholly laudable: to the poets of the seventh century the slaughter of a mother is a horror which requires the dreadful expiation of the Furies, though the God Apollo aids the murderer[1].

(4) Lastly, *Pindar* (Pyth. 11. 15) speaks of 'Pylades, friend of the Lakonian Orestes, whom, when Klytaemnestra was slaying Agamemnon, the nurse Arsinoa saved from her violent hands, from her evil guile: when she sped with the gleaming steel Kassandra . . . together with the spirit of Agamemnon to the Dark Shore of Acheron,—the pitiless woman. Was it the slaughter of Iphigeneia, hard by Euripus far from her home, that stung her to arouse her grievous wrath? or bound to an adulterous bed, did the embraces of the night beguile her? . . . Slain was the warrior Atreides himself, when at length he returned, in the glorious Amyklai, and the maiden prophetess he brought to death . . . *But he the youth went to Strophios*, his aged friend, who dwelt at the foot of Parnasos: *but with might though long delayed his mother he slew, and laid low Aegisthos with the sword.*'

By the fifth century the following details, therefore, are engrafted on the Homeric tale:—Orestes is protected by Strophios, and helped by Pylades (*Agias*): Iphigeneia is sacrificed (*Stasinos*): the Furies persecute Orestes after the murder, but Apollo protects him (*Stesichoros*). *Pindar* is the first to suggest (B.C. 478) that Klytaemnestra's motive may be vengeance for her daughter. We know of no further change till Aeschylus.

The Plot of the Choephoroi.

The following is a brief outline of the story as handled by Aeschylus:—

Orestes returns from Phokis with Pylades his friend, and lays

[1] The change of the scene of Orestes' exile from Athens (Odyssey) to Phokis probably (as has been remarked) indicates the protection of Apollo, as Krisa is part of the sacred precincts of Delphi. Zenodotus' reading ἂψ ἀπὸ Φωκήων in Od. 3. 307 instead of ἂψ ἀπ' Ἀθηνάων looks like an attempt to harmonize.

a lock of hair on his father's tomb. Seeing his sister Elektra come out with a procession, he draws aside. [Prologos, 1–21.]

Elektra and the Chorus bring libations to appease the dead. Klytaemnestra, we learn from their songs, has had an evil dream and tries to avert the threatened woe by these offerings. But 'blood is shed,' say the Chorus, 'and justice must come.' [Parodos, 22–83.]

Elektra then pours the libations, and prays for 'blessings on those who love Agamemnon.' Suddenly she sees the lock, and divines that it is Orestes' offering: and the hope is confirmed by the strangers' footprints. Orestes appears, and the recognition is completed by his producing the embroidered robe which Elektra remembers having worked. They rejoice together, and pray to Zeus: and Orestes tells her Apollo's oracle, denouncing woes on the negligent avenger. [Epeisodion 1. part 1. 84–305.]

The brother and sister and Chorus sing verse by verse a long lament. 'O may justice come: the dead still live, Agamemnon is mighty below. Blood calls for blood!' They end with repeated prayers for aid. [Kommos, 306–478.]

After further prayers, the Chorus tell Orestes what the dream of the queen was, *that she suckled a snake which drew blood from her breast.* He at once interprets the vision, accepts the omen and the office of the snake, and lays the plot for the murder, [Epeisodion 1. part 2. 479–584.]

The Chorus sing of the power of Passion in women, recalling the names of Althaia, Skylla, and Klytaemnestra; 'but Justice waits!' [Stasimon 1. 585–656.]

Orestes appears, disguised as the Phokian stranger. Klytaemnestra welcomes him; he gives her the false message of Orestes' death, which she receives with hypocritical lamentation. He is conducted in to be entertained: and she goes to tell Aegisthos. [Epeisodion 2. 657–718.]

After a brief interlude the Nurse comes out, sent to fetch Aegisthos. She breaks into a lament, recalling the childhood of Orestes, and denouncing Aegisthos. The Chorus bid her tell him to come alone: and with dark hints reassure her. [Epeisodion 3. 734–782.]

The Chorus pray Zeus, Apollo, and Hermes to guide and help the conspirators. [Stasimon 2. 783–837.]

Aegisthos comes, in answer to the summons; he speaks contemptuously of the credulity of women: he will not be easily deceived! [Epeisodion 4. 838–854.]

After a brief song, the cry of the murdered Aegisthos is heard within [Stasimon 3. 855–874]: and a startled servant comes out with the news, calling forth Klytaemnestra. Orestes appears with a bloody sword: Klytaemnestra at once understands the plot, appeals in vain to his pity, and is driven in to her death. [Epeisodion 5. 875–934.]

The Chorus sing a song of triumph. Justice is come: the house is saved! Lift up your heads, ye gates! [Stasimon 4. 935–972.]

The doors open and show the corpses of the slain. Orestes displays the bloodstained robe of Agamemnon, and denounces the murderers. Then the madness comes on—he sees the Furies—he is driven off fleeing from the evil vision [Epeisodion 6. 973–1064]. The Chorus pray for him, but end with a note of trouble and doubt—how will it all turn out? [Exodos.]

Remarks on the Drama.

The Choephoroi is a short play, being less than two thirds the length of the Agamemnon: and the obvious criticism which occurs to all readers is that, in spite of its shortness, there is too little incident at first: the real action, the execution of the vengeance, does not begin till the play is more than half over. The whole poem contains only 1070 lines; and it is not till line 560 that Orestes unfolds to his sister the plot on which the drama chiefly turns. Nor is this delay relieved by much dramatic variety. The opening, no doubt, would be highly stirring and picturesque: the returned exile and avenger laying his lock upon his father's tomb, and interrupted in his brief prayer by the solemn procession of his sister and the Chorus, with offerings which he cannot understand, would at once arrest attention and be a beautiful spectacle. But after the opening, the action really stands still for five hundred lines. The Recognition, of which Sophokles and Euripides make so much, is in Aeschylus all compressed into a beautiful but short scene of sixty lines. The rest is mainly taken up with lamentation and prayer.

It is a mistake to find in this (as some critics have done) any wavering or hesitation of purpose on the part of Orestes. His first words are a prayer to his father *to help him in the fight* (ξύμμαχος), and in still plainer language to Zeus (18) δός με τίσασθαι μόρον πατρός. After the recognition he tells his sister immediately of Apollo's threats against the negligent avenger (269 sqq.): and in the midst of the κομμός he bursts out that his mother 'may fawn, but she shall not soothe his grief: the wolf's savage temper he inherits' (420): and again, 'May I strike the blow, then die!' (438). It is no vacillation on the part of the avenger that causes the delay: it is the poet's characteristic handling of the story, at once to heighten the suspense and the terror, and to make us feel more profoundly the awfulness of the deed which is impending. Justice waits, as the Chorus say, sometimes till evening, sometimes till night (65): but the blood has not sunk into the ground: the vengeance is yet due: the blow must come at last. No: Orestes does not doubt: but we must allow him the long deferred lament over his dead father (οὐ γὰρ παρὼν ᾤμωξα 7): and all the Powers must be summoned to aid, Zeus, Ares, Gaia, Persephassa, Dike, Hermes, Apollo, and Agamemnon himself, that we may feel how black and terrible is the Valley of the Shadow of Death into which he is descending.

This point once reached the action is rapid and decisive enough. The δόλος, the feigned tale of Orestes' death (which in Sophokles is made the occasion for a brilliant narrative of an exciting and disastrous chariot race) is told in a dozen lines: the interlude of the Nurse is quite a short scene: and the part of Aegisthos is confined to his crossing the stage on the way to his death, with a few words of characteristic falsity, pride, and self-confidence. The only delay of the action is where Klytaemnestra begs for mercy; and in spite of the passage where with a coarseness that borders on the grotesque she defends her unfaithfulness, the whole scene with its terrible close ἔκανες ὃν οὐ χρῆν, καὶ τὸ μὴ χρεὼν παθέ is certainly not deficient in impressiveness. Lastly, the end of the play, where Orestes' justification is interrupted by spasms of the approaching madness, or visitation of the Furies, forms a scene which gives scope to one of the poet's most peculiar powers: the power, namely, of effectively suggesting the presence or approach of some unseen but terrible thing.

The Characters.

It will be seen from the above sketch of the play that it is rather a lyric interlude followed by a brief and swift *dénoument*, than an elaborate drama giving scope for the exhibition of character. Nevertheless, Aeschylus is a poet of the highest order of imaginative genius, and, as we shall see, the figures of this play are by no means insignificant. It may be worth while to say a word about each of them.

Orestes is the protagonist, and we have sufficiently indicated above that there is no want of *decisiveness* in his character. He is from the first the resolute avenger, who has the god's charge upon him. He checks the violent (233) emotion of his sister, when she recognises him, with manly firmness: their kindred hate them, he seems to urge, and they have need of all their self-control. He is resolved to do the deed, *even if the oracle be false* (298): for the god's command chimes in with his grief for his father, and his resentment at the despoiler who keeps him out of his heritage. So far from being roused to avenge by his sister and the Chorus (as some critics have thought), he strives himself to rouse his father to his aid by what he calls 'taunts' (*ἆρ' ἐξεγείρει τοῖσδ' ὀνείδεσιν*; 495). As soon as he hears of his mother's dream, he unhesitatingly interprets the dream of himself, and *claims the part of the snake* (549), and calls the Chorus to witness. His allotment of the parts in the plot, and assumption of the character of the Daulian stranger, are marked by the same swift decisiveness. When Klytaemnestra makes her appeal for mercy, he does hesitate a moment, for the first and last time: Pylades' reminder of the oracle is enough. The cold scorn with which he rebuts his mother's idle pleas is finely dramatic. Of his defence, after the deed, crossed with fits of approaching madness, we have spoken above.

Elektra has only a secondary part to play: but her figure is not without its dramatic importance, and some touches even of extreme poetic beauty. Her faithfulness is shown at first by her refusal to use the conventional prayers, in offering her libation, for the mother who sent her, but whom she hates (88 sqq.). She prays for Orestes' return, and evil to her foes: but for herself

that she may be purer and more righteous than her mother (140). Her womanly reserve and excitement over the lock are finely indicated (165: see notes): and her passionate sisterly love finds a beautiful and imaginative expression in her wish (195) that the hair 'had a kindly voice,' and in the eloquent outburst which Orestes cannot control, when the recognition is assured (235 sqq.). She takes her part in the lament and call for aid to Agamemnon: but when the action begins she retires to 'order matters within the house' (579). This is evidently the poet's view of a woman's proper place in such a crisis: the brave and self-reliant heroine like Antigone, or the Elektra of Sophokles, not finding a place in Aeschylus' ideal.

Of *Klytaemnestra* in this play there is very little: but the drawing shows the same characteristics as the great portrait in the Agamemnon. Even in the formal words with which she welcomes the strangers (668), we seem to detect the lurking ironic smile of her cynical self-reliant spirit. After her offer of baths and couch and honest welcome, she adds, 'If there is aught more needing counsel, 'tis the men's business, to them we will impart it:' and we think of Aegisthos the coward, and Klytaemnestra the *ἀνδρόβουλον κέαρ*, of the last play. There is the old contemptuous hypocrisy in her lament over the Curse of the House, when she hears of Orestes' death; especially when she speaks of her son as 'the hope to heal the riot of the house,' almost burlesquing the effrontery of her part. There is the old unhesitating courage in her attitude when (887) Aegisthos is slain. 'Bring hither an axe,' she says, 'let us know whether we are to win or lose.' And even when she sees Orestes with his bloody sword, her first thought is not for herself: *οἴ 'γώ· τέθνηκας φίλτατ' Αἰγίσθου βία.* Though she does appeal for mercy to her son, she wastes no time in fruitless lament when she finds the appeal vain: ''Tis crying to a tomb,' she says with characteristic terseness; and again, 'This is the snake I bare and reared.' And even her defence of her adultery, which to modern feeling is coarse and crude, might be held to be in character with the unflinching shamelessness which is part of the poet's conception of this *οὐλομένη ἄλοχος.*

Pylades only speaks once, to confirm the momentary hesitation of Orestes: otherwise he is a *κωφὸν πρόσωπον.*

With the Chorus we will deal separately.

There only remains the Nurse, whose rustic homeliness and grotesque but natural inconsequence of speech forms, like the talk of the Herald in the Agamemnon, an effective contrast to the fearful drama that impends. It relieves the tension of feeling just at the crisis: and the pithy illiterate babble of the old woman about Orestes' babyhood, adds the touch of nature to the dark tragic figure of the Avenger.

The Choric Songs.

The lyrical parts of the Choephoroi form such a large proportion—nearly a third of the whole—and though they are neither so strikingly beautiful nor so dramatically important as the great choruses of the Agamemnon, still are so essential a part of the play, and contain so much fine poetry, that it is desirable to consider them separately, so as to review their general effect.

The first question is, Who are the Chorus? They are clearly captive women, and it has been generally assumed that they are Trojans, brought home by Agamemnon. And so the Scholiast clearly understands them to be[1]. This is further confirmed by the passage 425–428, where they lament 'in the Arian and Kissian (i. e. Asiatic) fashion.' The main difficulty in this supposition is, that they identify themselves so closely with Agamemnon, whose 'invincible majesty' (54) they reverence, and whose 'sad miseries' (82) they bewail: and sympathize all through with Orestes and Elektra.

But something must be allowed to the conventions of the drama: and there is nothing more common than that the household slaves (though obviously sprung from a hostile and conquered race) should identify themselves with the fortunes of the house, and so in this case hate the usurper, and give aid and counsel to the heir and avenger. The same argument will justify the know-

[1] On line 75, ἀμφίπτολιν ἀνάγκαν Schol. explains (absurdly enough) to be 'constraint from various cities, that is, war: . . . for the Greeks came from various cities,' clearly meaning *the Greek army at Troy who took them captive*. Davies. misunderstanding this note, uses it as an argument for the theory that the *captives* were Greeks from diverse cities.

ledge which they show of the past history of the family: and in the absence of evidence to the contrary we may, with the Scholiast, assume them to be Trojans[1].

In the first song (22–83) the Chorus accompany, with lamentations, Elektra bearing the libations to her father's tomb. They speak of the queen, who has sent them, with hatred as an 'impious woman,' and lament the misery of the house. They strike the main note of the play at once by saying, 'Nought can atone for blood once shed' (48), and dwelling in a fine stanza (61–74) on the belief that Justice may linger, but she will come: she only waits till the cup is full.

We feel from the first that the Crime is unatoned: and that Doom impends.

In the scene which follows they act the part of the sympathetic advisers of Elektra.

In the Kommos (306–478), they strike again the same note. The Doer must suffer (312). They take up Orestes' first passionate lament with a reminder that the dead is still powerful (324), and is a great king below as he was on earth (354). They chide Elektra's vain wishes by recalling her to the thought that Vengeance is at hand (375) and blood calls for blood (400): and stir the children's wrath by telling the tale of Agamemnon's horrible mutilation (440). All through they sympathize with their grief: but they will not suffer the mourners to forget the duty of Revenge.

In the second song (585–651) the note is changed. The plot is arranged, the actors have gone off to prepare, and no further incitement is needed. The Chorus dwell on the strange power of human passion, especially the power of unholy love (*ἀπέρωτος ἔρως* 600) on bold-hearted women. They tell of Althaia, who slew her son; Skylla, who slew her father: *another evil woman who slew her lord:* and the Lemnian women who slew their husbands. And in a magnificent climax they return to the key-note: 'The sword of Justice pierces the heart . . . the anvil of

[1] The phrase *ἀπ' ἀρχᾶς βίου* (79) seems perhaps hardly suitable to captives so recently taken as the Trojans; but we can have so little confidence in the reading (see notes) that no argument can be founded on it.

Justice is planted firm, Destiny forges the steel . . . the deep brooding Curse pays at last for the pollution:' and lo, as they sing, the disguised Orestes enters to do the deed. The confidence of the Chorus in Justice is the same as ever: but the tone, we observe, is different. Before, it was faith in Justice, while misery and wrong were about them: here it is the confident vision of Justice in the retribution that is already prepared. The plot thickens. The δόλος has succeeded: Aegisthos has been summoned to meet the supposed strangers. The Chorus in the third song (783–835) fill the interval of suspense with prayer to Zeus, to Apollo, to Hermes, to help the conspirators. The song rises at the close to a note of triumph at the deliverance which is coming (820), and ends with a grand verse bidding Orestes drown her cry of 'Child' with the cry of 'Father,' and 'uplift the heart of Perseus' to slay this accursed Medusa (830–2).

The last stasimon is sung (955–972) after the murder of Aegisthos, when Orestes has just gone in driving Klytaemnestra before him to her death. It is, as we expect, a song of triumph over the accomplishment of Justice: Justice, 'the true daughter of Zeus,' who came of old to Priam's sons [as we, the Chorus, know to our cost] and has come now *in these two lions, two war-gods*, to the house of Agamemnon: Justice whom Loxias has fetched back after long delay. The light has come, arise, ye fallen house!

At the close of all, when Orestes is driven forth before the approach of the Furies, the Chorus in the brief *Exodos* (1063–1076) commend him to the god's care, and recall the memory of the 'Three storms' which have passed over the house. First, the horrible feast of Thyestes: secondly, the murder of Agamemnon: now Orestes the third—shall I call him Saviour or Fate? how will it end?

We see, from the above review, that the position of the Chorus here with relation to the actors is the same as in the Agamemnon: they are as it were the Voice of the General Conscience. The note they echo all through is *Justice.*

At first Tyranny is triumphant: Wait, say the Chorus, the

shed blood has never flowed away. Then the Avenger returns, and his first duty is to lament over his father's tomb: Cry aloud, say the Chorus, he will hear and help! Then the plot is prepared: It is coming! say the Chorus. Destiny is forging the sword on the anvil of Justice. And so, when all is over, we have the Triumph song of Justice, *ἔμολε μὲν Δίκα.*

Just as in the Agamemnon, the Chorus are, so to speak, the mouthpiece of the Moral Law: and if their utterances in the former play are more impressive, it is chiefly because here the situation is simpler. In the Agamemnon the dark foreboding of the Chorus is contrasted with the triumph; in the Choephoroi they have simply to encourage. In the Agamemnon the victim is himself bloodstained, there is a Fate awaiting the house: faith is obscured with perplexity: here, the sin is all on one side and sympathy is easy: it is Right, the Gods' word, and Retribution against Tyranny, Usurpation, Adultery, and Bloodguiltiness.

It is true, the end is not yet. The vengeance, though just, and commanded by Apollo, brings inevitably a curse to the Avenger. The triumph is no sooner won, than the visitation of the Furies begins; and in the very last lines of the play the note of the Chorus is changed from exultant joy to misgiving and perplexity. 'How shall Calamity be laid to rest' are the closing words; and they form an impressive preparation for the Third Act of the great Drama, in which the question is answered.

The Oresteia of the Later Dramatists.

The same subject has been treated by Sophokles and Euripides in the two plays named Elektra. It is the only case where works of the three tragedians on one subject have survived; and as the plays differ widely from each other, a few words of comparison may be useful.

(1) *Sophokles.* In the Elektra, as in the Choephoroi, Orestes returns, at the bidding of Apollo: Klytaemnestra has a dream, and sends offerings; the lock is placed, and found, on the tomb; Orestes, disguised as a Phokian, reports his own death; brother and sister recognise each other; the guilty pair are slain. But in the handling, and even in the character, of these common features the two plays differ fundamentally.

This is best shown by comparison in a tabular form:

Choephoroi.	*Elektra.*
Orestes returns with prayer and mourning.	Orestes returns cheerful and confident amid the bright sounds and sights of daybreak.
The lock is found by Elektra.	. . . by Chrysothemis a weaker sister whose nature is contrasted with the stern and faithful Elektra.
Elektra hopes it is *his* lock.	Elektra is deceived with news of his death.
The δόλος is concocted with Elektra.	The δόλος beguiles Elektra.
The oracle threatens penalties on negligence.	The oracle prescribes simply that he should do the deed *alone.*
The dream is of the suckled snake.	The dream is of Agamemnon's staff which took root and overshadowed the house.
The libations are carried by Elektra who prays, not, as bidden, for her mother but for vengeance.	The libations are brought by Chrysothemis, whom Elektra persuades to cast them away, and offer her own poor offerings instead.
Aegisthos is slain first.	Klytaemnestra is slain first.
The Chorus represent Conscience; they call for justice, urge the vengeance, encourage the actors, and keep the Deed to be done before the eyes of all	The Chorus represent commonplace prudence and consolation, finding fault at first with Elektra's *want of moderation* but gradually drawn more and more into sympathy.

Besides the difference in spirit, Sophokles' play, not being one of a Trilogy like the Choephoroi, is a much more elaborate work. The conflict between Klytaemnestra and Elektra, the Recognition, and the δόλος, are all much more fully worked out. There is much more presentment of character, one main point being the contrast between the weak Chrysothemis, disposed to yield to the tyranny, and the faithful Elektra: and another, the attempt (not wholly successful, though with striking dramatic touches) to

humanise the guilty Klytaemnestra. And there is far more skilful elaboration of plot and scenic detail: the terrible dramatic irony of the close being perhaps the finest example of this effect in Greek Drama. Above all, there is no hint that the Vengeance involves Orestes in any guilt, or persecution of the Furies: once achieved, 'the house is at last set free' (1509). Yet the horror of the matricide is finely given in Orestes' answer when asked how the plot has sped: '*Within—'tis well: if Apollo's word be well!*'

(2) *Euripides.* This version of the tale is an extreme (and in parts even a grotesque) specimen of the realistic drama. Elektra is married to a small farmer, in order to prevent her from getting any powerful help to avenge her father. The farmer is a model of virtue and modesty; and one main theme of the play is the discovery of fine qualities in a man of humble rank. The recognition-scene contains a satire on the Choephoroi (see note on 205); an old servant, finding the lock on the tomb, suggests to Elektra to try the three traditional signs (hair, footprint, dress), but she points out their absurdity. Orestes—who might just as well have discovered himself to his sister at first—is at length recognised by the old servant, who remembers a scar on his forehead. Aegisthos is slain at a rustic sacrifice by Orestes; Klytaemnestra by his sister, in the cottage, whither they have enticed her by false pretences. The play is wound up by the divine intervention of Orestes' twin-uncles, Castor and Pollux; after sneering at Apollo's oracles, they ordain that Elektra shall be married to Pylades, and they foretell the persecution of Orestes by the Erinyes, their trial at Athens, their settlement in their Athenian sanctuary. To these last details—where the poet closely follows the Aeschylean Eumenides—he adds a new one of his own, that Orestes is to settle in 'an Arcadian city, by the banks of Alpheios, which shall be called by his name.' It is clear from this brief account, that the dramatic ideal had undergone an interesting and even startling change in the hands of Euripides: but the point of view is so different, that a more detailed comparison with Aeschylus' Choephoroi would be hardly profitable.

Apart from the handling of the plot, the Aeschylean diction and thought is fully as noticeable here as in the Agamemnon.

We have his dramatic irony in Klytaemnestra's welcome—every word having a terrible double meaning for the audience (668): we have his loaded and imaginative phrasing[1]: we have his unapproachable grandeur and solemnity in speaking of Justice—in such phrases as Δίκας δ' ἐρείδεται πυθμήν, προχαλκεύει δ' Αἶσα φασγανουργός—or of atonement, as τί γὰρ λύτρον πεσόντος αἵματος πέδοι; we have his terse dignity in such scenes as Orestes' short and sharp conflict with his mother: his concentrated passion in Elektra's joy over the brother restored. On the bold but effective use of *homeliness* in the motherly but incoherent old Nurse we have commented elsewhere.

The Manuscripts.

The authorities for the text of the Choephoroi are nominally three Manuscripts and a recension by Robortello. The MSS. are as follow:—

1. M. the *Medicean*, in the library of Lorenzo dei Medici at Florence, written on parchment early in the eleventh century. A photographic facsimile of this MS. has been published by the Italian Ministry of Public Instruction[2]: and a careful collation of it by Vitelli is given in Wecklein's edition of 1885. The beginning of the play is lost: the MS. begins at line 10, fragments of nine lines having been recovered from other sources. How much more is lost is unknown.

2. G. *Guelferbytanus*, at Wolfenbüttel, written on paper in the fifteenth century. In this MS. the Choephoroi begins at line 10, and must therefore have been copied from M. after the loss of the

[1] Thus murder is 'old and bears no children;' the house 'looks out from its veil with friendly eyes;' Orestes is a 'colt yoked in the car woe;' he 'climbs the hill of bloodshed;' the snake is 'anchored in swathing bands;' Time 'sits within till he has swept away pollution;' chances are 'dice with favouring faces;' the conspirators are 'two lions, two gods of war;' and many more.

[2] For those who have no access to the photograph, there is a good facsimile of a page of the Medicean MS. of Choephoroi in Dindorf's edition of Aeschylus, vol. iii. p. 140. A glance at this is better than pages of description.

leaves which contained Ag. 1160–end, and the beginning of this play.

[3. *Marcianus*, once in the monastery of San Marco, now in the Laurentian library at Florence, written on paper in the fifteenth century, also lacks the beginning of the play, and is clearly a copy of M.: it is not here quoted.]

Robortello, who edited Aeschylus at Venice (1552), professes to have used for the Trilogy 'a very old manuscript sent from Padua by Marianus Savellus.' There is, however, very little doubt that this old MS. was the Medicean itself[1].

Of the other early editions, we know that

The *Aldine* 1518 used only G. for the Choephoroi.

Turnebus 1552 used the Aldine.

Victorius 1557 used only the Medicean.

Hence the only original manuscript authority for the Choephoroi is M.

In the critical notes the text of the Medicean *as originally written* is always quoted as M. But besides the original scribe, other hands appear in the MS. as follows:—

1. A contemporary hand, easily distinguished, which wrote the *scholia* (or Greek notes to the text), the *glosses* (or explanations of words between the lines), corrected the errors and supplied omissions of the first hand, added (in the Agamemnon and Eumenides, and therefore probably in the lost pages of this play also) the Argument and Dramatis Personae, and occasionally inserted a query or a conjecture at the side. The corrections of this writer are important, as he evidently revised the work of the scribe, comparing it with another MS.: he was moreover clearly a more learned and careful person than the scribe. He is quoted always as m.

2. Later correctors (14th or 15th cent.) who are occasionally referred to, and are quoted as m_1.

The Scholia.

The date and authority of these notes are mostly unknown: but there is little doubt that the best of them contain fragments

[1] See Moritz Haupt, pref. ad Herm. ed. 1852.

of learning about Aeschylus which can be traced back to the Alexandrine scholars of the three first centuries B.C.

Their chief value to us consists in this: that as they often explain a *different* text to that which is by their side in the Medicean MS., they may, and frequently do, furnish evidence of an older and truer text than the MS. itself. In any case they are always worth considering.

I have given in an Appendix a selected list of the main places where the Scholiast's note shows evidence of a better text than Med. I will give here one instance. In line 262 the Med. has these words, *ἀπὸ σμικροῦ δαναρίας μέγαν | δόμον . . .*, where *δαναρίας* is rubbish: there is no such word. The Scholiast says *δύνασαι ἀνοικοδομῆσαι*, 'you can raise up,' a note which enabled Turnebus to restore *δ' ἂν ἄρειας* for *δαναρίας*, making at once sense and metre. This is a good instance of a *certain* emendation.

The Scholia often had the same corruptions as Med.: see Appendix for a list of these too. Their explanations are often wrong, and not unfrequently absurd, but sometimes they throw great light on difficulties.

THE EDITIONS.

The following is a list of the chief editions (*a*) of the whole seven plays, (*b*) of the Choephoroi.

(*a*) All the plays:—

1518 Aldine.
1552 Turnebus.
1552 Robortello.
} These give only the parts of Ag. found in M. In Ald. and Turn. the play is confused with Choephoroi. Rob. gives the two plays separate.

1557 Victorius (Vettori). This is the first that gives Ag. whole.

1580 Canter.
1663 Stanley.
1745 Pauw.
1746 Askew.
1782 Schütz.
1794 Porson.
1794 Portus.
1809 Butler.
1823 Wellauer.
1825 Boissonade.
1827–69 W. Dindorf.
1828 Scholefield.
1831 Bothe.
1842 E. A. I. Ahrens.
1847–79 Paley.
1852 G. Hermann.
1852 Hartung.
1858 Weil.
1871 Merkel.
1880 Kirchhoff.
1885 Wecklein.

(*b*) Choephoroi separately:—

1819 Schwenk.
1824 Blomfield.
1833 Klausen.
1840 Peile.
1840 Bamberger.
1846 Franz.
1856 A. de Jongh.
1857 Conington.
1862 Davies.
1883 Paley.
1883 Wecklein (Orestie).
1891 Wilamowitz - Moellendorff (quoted as W.-M.).
1893 Verrall.

In addition to the above, corrections are occasionally quoted from Abresch, H. L. Ahrens, Auratus, Casaubon, Dobree, Elmsley, Erfurdt, Heath, Heimsoeth, Herwerden, Jacob, Knick, Lachmann, Lobeck, Ludwig, Martin, Merkel, Mütter, Murray, Scaliger, Schneider, Schömann, Seidler, Sophianus, Stephanus, Tyrwhitt, Tzetzes, and Valckenaer.

I use the common abbreviation L. S. for Liddell and Scott. The first really critical edition was Turnebus' in 1552. In recent times the greatest editor is Godfrey Hermann. But the improvement of Aeschylus' text is due to contributions from very many scholars: no less than sixty-five names are quoted in the critical notes to this short play only.

The Text.

The text of the Choephoroi depends, as we have seen, on the Medicean MS. only. Wherever the reading of this MS. differs from that adopted, the fact is noted in the critical commentary at the foot of the page, and the name of the scholar who proposed the correction is given. Thus, line 20:—

ἐκποδών Stanley: *ἐκ ποδῶν* M.

means M. reads *ἐκ ποδῶν*, but Stanley corrected it to *ἐκποδών*.

Occasionally, where M. is wrong, and G. (by accident or correction) has the true reading, that MS. is quoted, as on line 219:—

μάτευ' G.: *μάστευ'* M.

And sometimes G. is quoted where it has a different reading from M., which is a possible correction, but is not here adopted, as line 177:—

ἦν Scholefield: *ἦ* M.: *ἧ* G.

Otherwise G. is not referred to.

Where neither MSS. nor proposed corrections are satisfactory, the passage is marked †, as 74, 131, &c.

The following list of signs and abbreviations used in the critical notes may be convenient :—

M., the first hand of the Medicean.

m., the second hand or corrector of the scribe.

m_1, later hands.

G., the other MS. described on p. xxiii.

codd., both MSS.

⟨ ⟩ conjectural additions to the text.

[ ] words which should be omitted from the text.

† corrupt passage not emended.

add., addidit.

scr., scripsit or scripto.

TRANSLATIONS.

I have consulted two translations, Miss Swanwick's and Mr. E. D. A. Morshead's. The latter is by far the best, and I have occasionally quoted it with the abbreviation (*Mors.*).

ΧΟΗΦΟΡΟΙ

Τὰ τοῦ δράματος πρόσωπα·

Ὀρέστης

Πυλάδης

χορός

Ἠλέκτρα

τροφός

Κλυταιμήστρα

Αἴγισθος

θεράπων

ΧΟΗΦΟΡΟΙ

ΟΡΕΣΤΗΣ

Ἑρμῆ χθόνιε πατρῷ' ἐποπτεύων κράτη,
σωτὴρ γενοῦ μοι ξύμμαχός τ' αἰτουμένῳ·
ἥκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.
τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρὶ
κλύειν, ἀκοῦσαι. . . . .
. . . .
. . . πλόκαμον Ἰνάχῳ θρεπτήριον.
τὸν δεύτερον δὲ τόνδε πενθητήριον
. . . .
οὐ γὰρ παρὼν ᾤμωξα σόν, πάτερ, μόρον
οὐδ' ἐξέτεινα χεῖρ' ἐπ' ἐκφορᾷ νεκροῦ.
. . . .
⟨ἔα.⟩ τί χρῆμα λεύσσω; τίς ποθ' ἥδ' ὁμήγυρις
στείχει γυναικῶν φάρεσιν μελαγχίμοις
πρέπουσα; ποίᾳ ξυμφορᾷ προσεικάσω;
πότερα δόμοισι πῆμα προσκυρεῖ νέον;
ἢ πατρὶ τὠμῷ τάσδ' ἐπεικάσας τύχω
χοὰς φερούσας νερτέροις μειλίγματα;
οὐδέν ποτ' ἄλλο· καὶ γὰρ Ἠλέκτραν δοκῶ

1-9 in codd. desunt : 1-5 ex Arist. Ran. 1126, 1172 supplevit Canter : 6-7 ex schol. Pind. Pyth. iv. 145 Stanley : 8-9 ex schol. Eur. Alc. 784 Dindorf Post 6 interpungendum vidit Murray 9 ἐκφορᾷ Dindorf: ἐκφορὰν schol. 10 hinc incipiunt codd. M G ἔα add. Dindorf 15 μειλίγματα Casaubon : μειλίγμασιν M

στείχειν ἀδελφὴν τὴν ἐμὴν πένθει λυγρῷ
πρέπουσαν. ὦ Ζεῦ, δός με τίσασθαι μόρον
πατρός, γενοῦ δὲ σύμμαχος θέλων ἐμοί.
Πυλάδη, σταθῶμεν ἐκποδών, ὡς ἂν σαφῶς
μάθω γυναικῶν ἥτις ἥδε προστροπή.

ΧΟΡΟΣ

ἰαλτὸς ἐκ δόμων ἔβαν [στρ. α.
χοὰς προπομπὸς ὀξύχειρι σὺν κτύπῳ.
πρέπει παρῇς φοινίοις ἀμυγμοῖς
ὄνυχος ἄλοκι νεοτόμῳ,
δι' αἰῶνος δ' ἰυγμοῖσι βόσκεται κέαρ.
λινοφθόροι δ' ὑφασμάτων
λακίδες ἔφλαδον ὑπ' ἄλγεσιν,
πρόστερνοι στολμοὶ
πέπλων ἀγελάστοις
ξυμφοραῖς πεπληγμένων.

τορὸς γὰρ ὀρθόθριξ φόβος, [ἀντ. α.
δόμων ὀνειρόμαντις, ἐξ ὕπνου κότον
πνέων, ἀωρόνυκτον ἀμβόαμα
μυχόθεν ἔλακε περὶ φόβῳ,
γυναικείοισιν ἐν δώμασιν βαρὺς πίτνων.
κριταί ⟨τε⟩ τῶνδ' ὀνειράτων
θεόθεν ἔλακον ὑπέγγυοι
μέμφεσθαι τοὺς γᾶς
νέρθεν περιθύμως
τοῖς κτανοῦσί τ' ἐγκοτεῖν.

τοιάνδε χάριν ἀχάριτον [στρ. β.

20 ἐκποδών Stanley: ἐκ ποδῶν M 22 ἔβαν Dindorf: ἔβη G: ἔ . . . ceteris paene deletis M (conicitur ἔβην fuisse) 23 σὺν κτύπῳ Auratus: συγκυ.ωι correctum in συγκυπτωι M 24 φοινίοις ἀμυγμοῖς Stanley: φοινισσαμυγμοῖσ M 26 δ' ἰυγμοῖσι Canter: διοιγμοῖσι M 32 ὀρθόθριξ φόβος Heath: φοῖβοσ ὀρθόθριξ M 35 ἔλαχε (κε supra scr. m) M 37 τε add. Porson 38 ἔλακον Turnebus: ἔλαχον M 42 ἀχάριτον Elmsley: ἄχαριν M

ἀπότροπον κακῶν,
ἰὼ γαῖα μαῖα,
μωμένα μ' ἰάλλει
δύσθεος γυνά. φοβοῦ-
μαι δ' ἔπος τόδ' ἐκβαλεῖν.
τί γὰρ λύτρον πεσόντος αἵματος πέδοι;
ἰὼ πάνοιζυς ἑστία,
ἰὼ κατασκαφαὶ δόμων.
ἀνήλιοι βροτοστυγεῖς
δνόφοι καλύπτουσι δόμους
δεσποτῶν θανάτοισι.

σέβας δ' ἄμαχον ἀδάματον [ἀντ. β.
ἀπόλεμον τὸ πρὶν
δι' ὤτων φρενός τε
δαμίας περαῖνον
νῦν ἀφίσταται. φοβεῖ-
ται δέ τις. τὸ δ' εὐτυχεῖν
τόδ' ἐν βροτοῖς θεός τε καὶ θεοῦ πλέον.
ῥοπὴ δ' ἐπισκοπεῖ δίκας
ταχεῖα τοὺς μὲν ἐν φάει,
τὰ δ' ἐν μεταιχμίῳ σκότου
μένει χρονίζοντας ἄχη [βρύει],
τοὺς δ' ἄκραντος ἔχει νύξ.

δι' αἵματ' ἐκποθένθ' ὑπὸ χθονὸς τροφοῦ [στρ. γ.
τίτας φόνος πέπηγεν οὐ διαρρύδαν.
διαλγὴς ⟨δ'⟩ ἄτα διαφέρει
τὸν αἴτιον παναρκέτας νόσου βρύειν.

45 μ' ἰάλλει Pauw : μιλλεῖ M 47 ἐκβαλεῖν Jacob : ἐκβάλλειν M 48 λύτρον Canter : λυγρὸν M πέδῳ M 54 ἀδάματον Hermann : ἀδάμαντον M 56 φρενός Victorius : φρένεσ M 60 βροτοῖσι M 61 δίκας Turnebus : δίκαν M 62 τοὺς e scholio Turnebus : τοῖσ M 64 χρονίζοντας Dindorf : χρονίζοντ' M βρύει seclusit Dindorf 66 ἐκποθένθ' Schütz : ἐκποθὲν M 68 δ' add. Schütz Post 69 iterum v. 65 legit M, eiecit Heath

θιγόντι δ' οὔτι νυμφικῶν ἑδωλίων [ἀντ. γ.
ἄκος, πόροι τε πάντες ἐκ μιᾶς ὁδοῦ
διαίνοντες τὸν χερομυσῆ
† φόνον καθαίροντες ἰοῦσαν ἄταν †.

ἐμοὶ δ', (ἀνάγκαν γὰρ ἀμφίπτολιν [ἐπῳδ.
θεοὶ προσήνεγκαν· ἐκ γὰρ οἴκων
πατρῴων δούλιόν ⟨μ'⟩ ἐσᾶγον αἶσαν,)
δίκαια καὶ μὴ δίκαια
πρέποντ' ⟨ἀπ'⟩ ἀρχᾶς βίου
βίᾳ φρενῶν αἰνέσαι πικρὸν
στύγος κρατούσῃ. δακρύω δ' ὑφ' εἱμάτων
ματαίοισι δεσποτᾶν
τύχαις, κρυφαίοις πένθεσιν παχνουμένη.

ΗΛΕΚΤΡΑ

δμῳαὶ γυναῖκες, δωμάτων εὐθήμονες,
ἐπεὶ πάρεστε τῆσδε προστροπῆς ἐμοὶ
πομποί, γένεσθε τῶνδε σύμβουλοι πέρι·
τί φῶ χέουσα τάσδε κηδείους χοάς;
πῶς εὔφρον' εἴπω, πῶς κατεύξωμαι πατρί;
πότερα λέγουσα παρὰ φίλης φίλῳ φέρειν
γυναικὸς ἀνδρί, τῆς ἐμῆς μητρὸς πάρα;
τῶνδ' οὐ πάρεστι θάρσος, οὐδ' ἔχω τί φῶ,
χέουσα τόνδε πέλανον ἐν τύμβῳ πατρός.
ἢ τοῦτο φάσκω τοὔπος, ὡς νόμος βροτοῖς,
ἔσθλ' ἀντιδοῦναι τοῖσι πέμπουσιν τάδε
στέφη, δόσιν γε τῶν κακῶν ἐπαξίαν;
ἢ σῖγ' ἀτίμως, ὥσπερ οὖν ἀπώλετο

71 θιγόντι Scaliger : οἴγοντι M 73 διαίνοντες Lachmann : βαίνοντεσ M 74 corrupta varie tentantur : fortasse καθάρσιοι ῥοαῖσιν ἔκλυσαν μάταν 77 μ' add. Conington 79 ἀπ' e scholio add. Frey 80 βίᾳ φρενῶν αἰνέσαι πικρὸν H. L. Ahrens : βίᾳ φερομένων αἰνέσαι πικρῶν φρενῶν M πικρὸν schol. 83 παχνουμένη Turnebus : παχνουμένην M 87 τί φῶ H. L. Ahrens : τύφῳ δὲ M 88 κατεύξωμαι Turnebus : κατεύξομαι M 91–2 post 95 transponit Weil 94 ἔσθλ' Elmsley : ἴσ' Bamberger : ἔστ' M 95 γε Stanley : τε M

πατήρ, τάδ᾽ ἐκχέασα, γάποτον χύσιν,
στείχω καθάρμαθ᾽ ὥς τις ἐκπέμψας πάλιν
δικοῦσα τεῦχος ἀστρόφοισιν ὄμμασιν;
τῆσδ᾽ ἐστὲ βουλῆς, ὦ φίλαι, μεταίτιαι·
κοινὸν γὰρ ἔχθος ἐν δόμοις νομίζομεν.
μὴ κεύθετ᾽ ἔνδον καρδίας φόβῳ τινός.
τὸ μόρσιμον γὰρ τόν τ᾽ ἐλεύθερον μένει
καὶ τὸν πρὸς ἄλλης δεσποτούμενον χερός.
λέγοις ἄν, εἴ τι τῶνδ᾽ ἔχοις ὑπέρτερον.
Χο. αἰδουμένη σοι βωμὸν ὣς τύμβον πατρὸς
λέξω, κελεύεις γάρ, τὸν ἐκ φρενὸς λόγον.
Ηλ. λέγοις ἄν, ὥσπερ ᾐδέσω τάφον πατρός.
Χο. φθέγγου χέουσα κεδνὰ τοῖσιν εὔφροσιν.
Ηλ. τίνας δὲ τούτους τῶν φίλων προσεννέπω;
Χο. πρῶτον μὲν αὑτὴν χὤστις Αἴγισθον στυγεῖ.
Ηλ. ἐμοί τε καὶ σοί τἄρ᾽ ἐπεύξωμαι τάδε;
Χο. αὐτὴ σὺ ταῦτα μανθάνουσ᾽ ἤδη φράσαι.
Ηλ. τίν᾽ οὖν ἔτ᾽ ἄλλον τῇδε προστιθῶ στάσει;
Χο. μέμνησ᾽ Ὀρέστου, κεἰ θυραῖός ἐσθ᾽ ὅμως.
Ηλ. εὖ τοῦτο, κἀφρένωσας οὐχ ἥκιστά με.
Χο. τοῖς αἰτίοις νυν τοῦ φόνου μεμνημένη
Ηλ. τί φῶ; δίδασκ᾽ ἄπειρον ἐξηγουμένη.
Χο. ἐλθεῖν τιν᾽ αὐτοῖς δαίμον᾽ ἢ βροτῶν τινα
Ηλ. πότερα δικαστὴν ἢ δικηφόρον λέγεις;
Χο. ἁπλῶς τι φράζουσ᾽, ὅστις ἀνταποκτενεῖ.
Ηλ. καὶ ταῦτά μοὐστὶν εὐσεβῆ θεῶν πάρα;
Χο. πῶς δ᾽ οὐ τὸν ἐχθρὸν ἀνταμείβεσθαι κακοῖς;
Ηλ. κῆρυξ μέγιστε τῶν ἄνω τε καὶ κάτω, 124
⟨ἄρηξον,⟩ Ἑρμῆ χθόνιε, κηρύξας ἐμοί, 124a
τοὺς γῆς ἔνερθε δαίμονας κλύειν ἐμὰς

97 ἐκχέασα Dindorf : ἐκχέουσα M 105 ἔχεις Jacob 109 κεδνὰ Hartung : σεμνὰ M 112 ἐπεύξωμαι Dobree : ἐπεύξομαι M 117 νῦν M 120 λέγω; Weil 124 hunc v. post 165 in M scriptum huc transtulit Hermann μέγιστε Stanley : μεγίστη M 124a ἄρηξον add. Klausen

εὐχάς, πατρῴων δωμάτων ἐπισκόπους,
καὶ γαῖαν αὐτήν, ἣ τὰ πάντα τίκτεται,
θρέψασά τ᾽ αὖθις τῶνδε κῦμα λαμβάνει·
κἀγὼ χέουσα τάσδε χέρνιβας βροτοῖς
λέγω καλοῦσα πατέρ᾽, ‘ἐποίκτειρόν τ᾽ ἐμὲ
φίλον τ᾽ Ὀρέστην, † πῶς ἀνάξομεν δόμοις.
πεπραμένοι γὰρ νῦν γέ πως ἀλώμεθα
πρὸς τῆς τεκούσης, ἄνδρα δ᾽ ἀντηλλάξατο
Αἴγισθον, ὅσπερ σοῦ φόνου μεταίτιος.
κἀγὼ μὲν ἀντίδουλος· ἐκ δὲ χρημάτων
φεύγων Ὀρέστης ἐστίν, οἱ δ᾽ ὑπερκόπως
ἐν τοῖσι σοῖς πόνοισι χλίουσιν μέγα.
ἐλθεῖν δ᾽ Ὀρέστην δεῦρο σὺν τύχῃ τινὶ
κατεύχομαί σοι, καὶ σὺ κλῦθί μου, πάτερ·
αὐτῇ τέ μοι δὸς σωφρονεστέραν πολὺ
μητρὸς γενέσθαι χεῖρά τ᾽ εὐσεβεστέραν.
ἡμῖν μὲν εὐχὰς τάσδε, τοῖς δ᾽ ἐναντίοις
λέγω φανῆναί σου, πάτερ, τιμάορον,
καὶ τοὺς κτανόντας ἀντικατθανεῖν δίκῃ.’
ταῦτ᾽ ἐν μέσῳ τίθημι τῆς καλῆς ἀρᾶς,
κείνοις λέγουσα τήνδε τὴν κακὴν ἀράν·
‘ἡμῖν δὲ πομπὸς ἴσθι τῶν ἐσθλῶν ἄνω,
σὺν θεοῖσι καὶ γῇ καὶ δίκῃ νικηφόρῳ.’
τοιαῖσδ᾽ ἐπ᾽ εὐχαῖς τάσδ᾽ ἐπισπένδω χοάς.
ὑμᾶς δὲ κωκυτοῖς ἐπανθίζειν νόμος,
παιᾶνα τοῦ θανόντος ἐξαυδωμένας.

Χο. ἵετε δάκρυ καναχὲς ὀλόμενον
ὀλομένῳ δεσπότᾳ,
πρὸς ἔρυμα τόδε κακῶν κεδνῶν τ᾽

126 δωμάτων Stanley : δ᾽ ὀμμάτων M 131 corrupta necdum sanata : φῶς τ᾽ ἄναψον ἐν δόμοις anon. : ὡς ἀνάξωμεν Paley 132 πεπραμένοι Casaubon : πεπραγμένοι M 136 φεύγων Robortello : φεύγειν M 137 πόνοισι Robortello : πόνοισιν M μέγα Turnebus : μέτα M 144 δίκῃ Scaliger: δίκην M 145 καλῆς Schütz : κακῆσ M : vv. 145–6 suspecti

ἀπότροπον ἄγος ἀπεύχετον
κεχυμένων χοᾶν. κλύε δέ μοι, κλύε,
σέβας ὦ δέσποτ', ἐξ ἀμαυρᾶς φρενός.
ὀτοτοτοτοτοτοτοῖ,
ἴτω τις δορυ-
σθενὴς ἀνήρ, ἀναλυτὴρ δόμων,
Σκυθικά τ' ἐν χεροῖν παλίντον'
ἐν ἔργῳ βέλη 'πιπάλλων Ἄρης
σχέδιά τ' αὐτόκωπα νωμῶν ξίφη·

Ηλ. ἔχει μὲν ἤδη γαπότους χοὰς πατήρ·
νέου δὲ μύθου τοῦδε κοινωνήσατε.
Χο. λέγοις ἄν· ὀρχεῖται δὲ καρδία φόβῳ.
Ηλ. ὁρῶ τομαῖον τόνδε βόστρυχον τάφῳ.
Χο. τίνος ποτ' ἀνδρός, ἢ βαθυζώνου κόρης;
Ηλ. εὐξύμβολον τόδ' ἐστὶ παντὶ δοξάσαι.
Χο. πῶς οὖν παλαιὰ παρὰ νεωτέρας μάθω;
Ηλ. οὐκ ἔστιν ὅστις πλὴν ἐμοῦ κείραιτό νιν.
Χο. ἐχθροὶ γὰρ οἷς προσῆκε πενθῆσαι τριχί.
Ηλ. καὶ μὴν ὅδ' ἐστὶ κάρτ' ἰδεῖν ὁμόπτερος.
Χο. ποίαις ἐθείραις; τοῦτο γὰρ θέλω μαθεῖν.
Ηλ. αὐτοῖσιν ἡμῖν κάρτα προσφερὴς ἰδεῖν.
Χο. μῶν οὖν Ὀρέστου κρύβδα δῶρον ἦν τόδε;
Ηλ. μάλιστ' ἐκείνου βοστρύχοις προσείδεται.
Χο. καὶ πῶς ἐκεῖνος δεῦρ' ἐτόλμησεν μολεῖν;
Ηλ. ἔπεμψε χαίτην κουρίμην χάριν πατρός.
Χο. οὐχ ἧσσον εὐδάκρυτά μοι λέγεις τάδε,
εἰ τῆσδε χώρας μήποτε ψαύσει ποδί.

155 ἄγος e scholio Victorius: ἄλγος M 157 σέβας ὦ Turnebus: σεβάσω M 159 ἴτω τις Bothe: ἰὼ τίσ M 161 Σκυθικά τ' Robortello: σκυθιτατ' (ησ supra ι scripto) M 163 ξίφη e scholio Pauw: βέλη (e praeced. v.) M 164 γαπότους Turnebus: ἀπό του M Post hunc v. in codd. legitur 124 167 ἄν· ὀρχεῖται Turnebus: ἀνορχεῖται M 172 κείραιτό Turnebus: κείρετό M 177 ἦν Scholefield: ἧ M: ᾗ G 180 χαίτην Victorius: καὶ τὴν M

Ηλ. κἀμοὶ προσέστη καρδίας κλυδώνιον
χολῆς, ἐπαίσθην δ' ὡς διανταίῳ βέλει·
ἐξ ὀμμάτων δὲ δίψιοι πίπτουσί μοι
σταγόνες ἄφρακτοι δυσχίμου πλημμυρίδος,
πλόκαμον ἰδούσῃ τόνδε· πῶς γὰρ ἐλπίσω
ἀστῶν τιν' ἄλλον τῆσδε δεσπόζειν φόβης;
ἀλλ' οὐδὲ μήν νιν ἡ κτανοῦσ' ἐκείρατο,
ἐμὴ δὲ μήτηρ, οὐδαμῶς ἐπώνυμον
φρόνημα παισὶ δύσθεον πεπαμένη.
ἐγὼ δ' ὅπως μὲν ἄντικρυς τάδ' αἰνέσω,
εἶναι τόδ' ἀγλάισμά μοι τοῦ φιλτάτου
βροτῶν Ὀρέστου—σαίνομαι δ' ὑπ' ἐλπίδος.
φεῦ.
εἴθ' εἶχε φωνὴν εὔφρον' ἀγγέλου δίκην,
ὅπως δίφροντις οὖσα μὴ 'κινυσσόμην,
ἀλλ' εὖ 'σαφήνει τόνδ' ἀποπτύσαι πλόκον,
εἴπερ γ' ἀπ' ἐχθροῦ κρατὸς ἦν τετμημένος,
ἢ ξυγγενὴς ὢν εἶχε συμπενθεῖν ἐμοὶ
ἄγαλμα τύμβου τοῦδε καὶ τιμὴν πατρός.
ἀλλ' εἰδότας μὲν τοὺς θεοὺς καλούμεθα,
οἵοισιν ἐν χειμῶσι ναυτίλων δίκην
στροβούμεθ'· εἰ δὲ χρὴ τυχεῖν σωτηρίας,
σμικροῦ γένοιτ' ἂν σπέρματος μέγας πυθμήν.
καὶ μὴν στίβοι γε, δεύτερον τεκμήριον,
ποδῶν ὅμοιοι τοῖς τ' ἐμοῖσιν ἐμφερεῖς—
καὶ γὰρ δύ' ἐστὸν τώδε περιγραφὰ ποδοῖν,
αὐτοῦ τ' ἐκείνου καὶ συνεμπόρου τινός—
πτέρναι τενόντων θ' ὑπογραφαὶ μετρούμεναι
εἰς ταὐτὸ συμβαίνουσι τοῖς ἐμοῖς στίβοις.
πάρεστι δ' ὠδὶς καὶ φρενῶν καταφθορά.

184 ἐπαίσθην Canter : ἐπαίθην M 194 σαίνομαι] σαι alia manu scr. M 196 μὴ 'κινυσσόμην Turnebus : μηκηννυσσομην M 197 'σαφήνει Paley : σαφηνῆ M 201–4 post 211 transponere volt Weil 202 δίκην Aldina : δίκηι (ηι in rasura) M 206 ποδῶν Turnebus : ποδῶν δ' M

Ορ. εὔχου τὰ λοιπά, τοῖς θεοῖς τελεσφόρους
εὐχὰς ἐπαγγέλλουσα, τυγχάνειν καλῶς.
Ηλ. ἐπεὶ τί νῦν ἕκατι δαιμόνων κυρῶ;
Ορ. εἰς ὄψιν ἥκεις ὧνπερ ἐξηύχου πάλαι.
Ηλ. καὶ τίνα σύνοισθά μοι καλουμένῃ βροτῶν;
Ορ. σύνοιδ' Ὀρέστην πολλά σ' ἐκπαγλουμένην.
Ηλ. καὶ πρὸς τί δῆτα τυγχάνω κατευγμάτων;
Ορ. ὅδ' εἰμί· μὴ μάτευ' ἐμοῦ μᾶλλον φίλον.
Ηλ. ἀλλ' ἦ δόλον τιν', ὦ ξέν', ἀμφί μοι πλέκεις;
Ορ. αὐτὸς καθ' αὑτοῦ τἄρα μηχανορραφῶ.
Ηλ. ἀλλ' ἐν κακοῖσι τοῖς ἐμοῖς γελᾶν θέλεις.
Ορ. κἀν τοῖς ἐμοῖς ἄρ', εἴπερ ἔν γε τοῖσι σοῖς.
Ηλ. ὡς ὄντ' Ὀρέστην τἄρ' ἐγώ σε προὐννέπω;
Ορ. αὐτὸν μὲν οὖν ὁρῶσα δυσμαθεῖς ἐμέ·
κουρὰν δ' ἰδοῦσα τήνδε κηδείου τριχὸς
ἰχνοσκοποῦσά τ' ἐν στίβοισι τοῖς ἐμοῖς
ἀνεπτερώθης κἀδόκεις ὁρᾶν ἐμέ.
σκέψαι κόμῃ προσθεῖσα βόστρυχον τριχὸς
σαυτῆς ἀδελφοῦ σύμμετρον τῷ σῷ κάρᾳ.
ἰδοῦ δ' ὕφασμα τοῦτο, σῆς ἔργον χερός,
σπάθης τε πληγὰς ἠδὲ θήρειον γραφήν.
ἔνδον γενοῦ, χαρᾷ δὲ μὴ 'κπλαγῇς φρένας·
τοὺς φιλτάτους γὰρ οἶδα νῷν ὄντας πικρούς.
Ηλ. ὦ φίλτατον μέλημα δώμασιν πατρός,
δακρυτὸς ἐλπὶς σπέρματος σωτηρίου,
ἀλκῇ πεποιθὼς δῶμ' ἀνακτήσει πατρός.
ὦ τερπνὸν ὄμμα τέσσαρας μοίρας ἔχον

215 ἐξηύχου Robortello : ἐξηύκου M 217 ἐκπαγλουμένην Robortello : ἐκπαγλουμένησ M 219 μάτευ' G : μάστευ' M 221 τἄρα Dindorf : ταρρα M 223 ἐμοῖς ἄρ' Turnebus : ἐμοῖσιν M 224 τἄρ' Murray : τάδ' M 225 οὖν Turnebus : νῦν M 226-30 in codd. sic leguntur : 226, 228, 227, 230, 229 : ordinem mutavit Hermann 229 σκέψαι κόμῃ Hartung : σκέψαιτο μὴ M : σκέψαι τομῇ Turnebus 230 σύμμετρον Schütz : συμμέτρου M 232 ἠδὲ Turnebus : εἰσ δὲ M θήρειον Bamberger : θηρίον M 233 μὴ 'κπλαγῇς Turnebus : μὴκπλαγιῇ M

ἐμοί· προσαυδᾶν δ' ἔστ' ἀναγκαίως ἔχον
πατέρα τε, καὶ τὸ μητρὸς ἐς σέ μοι ῥέπει
στέργηθρον· ἡ δὲ πανδίκως ἐχθαίρεται·
καὶ τῆς τυθείσης νηλεῶς ὁμοσπόρου·
πιστὸς δ' ἀδελφὸς ἦσθ', ἐμοὶ σέβας φέρων·
μόνον Κράτος τε καὶ Δίκη σὺν τῷ τρίτῳ
πάντων μεγίστῳ Ζηνὶ συγγένοιτό σοι.

Ορ. Ζεῦ Ζεῦ, θεωρὸς τῶνδε πραγμάτων γενοῦ·
ἰδοῦ δὲ γένναν εὖνιν αἰετοῦ πατρός,
θανόντος ἐν πλεκταῖσι καὶ σπειράμασι
δεινῆς ἐχίδνης. τοὺς δ' ἀπωρφανισμένους
νῆστις πιέζει λιμός· οὐ γὰρ ἐντελεῖς
θήραν πατρῴαν προσφέρειν σκηνήμασιν.
οὕτω δὲ κἀμὲ τήνδε τ', Ἠλέκτραν λέγω,
ἰδεῖν πάρεστί σοι, πατροστερῆ γόνον,
ἄμφω φυγὴν ἔχοντε τὴν αὐτὴν δόμων.
καὶ τοῦ θυτῆρος καί σε τιμῶντος μέγα
πατρὸς νεοσσοὺς τούσδ' ἀποφθείρας πόθεν
ἕξεις ὁμοίας χειρὸς εὔθοινον γέρας;
οὔτ' αἰετοῦ γένεθλ' ἀποφθείρας, πάλιν
πέμπειν ἔχοις ἂν σήματ' εὐπιθῆ βροτοῖς·
οὔτ' ἀρχικός σοι πᾶς ὅδ' αὐανθεὶς πυθμὴν
βωμοῖς ἀρήξει βουθύτοις ἐν ἤμασιν.
κόμιζ', ἀπὸ σμικροῦ δ' ἂν ἄρειας μέγαν
δόμον, δοκοῦντα κάρτα νῦν πεπτωκέναι.

Χο. ὦ παῖδες, ὦ σωτῆρες ἑστίας πατρός,
σιγᾶθ', ὅπως μὴ πεύσεταί τις, ὦ τέκνα,
γλώσσης χάριν δὲ πάντ' ἀπαγγείλῃ τάδε

244 *μόνον* Turnebus : *μόνοσ* M 245 *σοι* Stanley : *μοι* M 246 *πραγμάτων* Robortello : *πρηγμάτων* M [error ex *η* supra scripto ortus, tamquam *πημάτων* indicantis] 247 *γένναν εὖνιν* Turnebus : *γένναυιν* M 250 *ἐντελεῖς* Pauw : *ἐντελῆσ* M 251 *θήραν πατρῴαν* e scholio Robortello : *θήρα πατρῴα* M 252 *λέγω* Aldina : *ἐγὼ* M 257 *εὔθοινον* G : *εὔθυνον* (*οι* supra scr. m) M 259 *εὐπειθῆ* M (*ι* supra *ει* scr. m) 261 *ἐν ἤμασιν* Turnebus : *ἐνήμασιν* M 262 *δ' ἂν ἄρειας* e scholio praeclare Turnebus : *δαναρίασ* M

πρὸς τοὺς κρατοῦντας· οὓς ἴδοιμ' ἐγώ ποτε
θανόντας ἐν κηκῖδι πισσήρει φλογός.
Ορ. οὔτοι προδώσει Λοξίου μεγασθενὴς
χρησμὸς κελεύων τόνδε κίνδυνον περᾶν,
κἀξορθιάζων πολλὰ καὶ δυσχειμέρους
ἄτας ὑφ' ἧπαρ θερμὸν ἐξαυδώμενος,
εἰ μὴ μέτειμι τοῦ πατρὸς τοὺς αἰτίους·
τρόπον τὸν αὐτὸν ἀνταποκτεῖναι λέγων,
ἀποχρημάτοισι ζημίαις ταυρούμενον·
αὐτὸν δ' ἔφασκε τῇ φίλῃ ψυχῇ τάδε
τίσειν μ' ἔχοντα πολλὰ δυστερπῆ κακά.
τὰ μὲν γὰρ ἐκ γῆς δυσφρόνων μηνίματα
βροτοῖς πιφαύσκων εἶπε, τὰς δ' αἰνῶν νόσους,
σαρκῶν ἐπαμβατῆρας ἀγρίαις γνάθοις
λειχῆνας ἐξέσθοντας ἀρχαίαν φύσιν·
λευκὰς δὲ κόρσας τῇδ' ἐπαντέλλειν νόσῳ·
ἄλλας τ' ἐφώνει προσβολὰς Ἐρινύων
ἐκ τῶν πατρῴων αἱμάτων τελουμένας·
τὸ γὰρ σκοτεινὸν τῶν ἐνερτέρων βέλος
ἐκ προστροπαίων ἐν γένει πεπτωκότων,
καὶ λύσσα καὶ μάταιος ἐκ νυκτῶν φόβος
ὁρῶντα λαμπρὸν ἐν σκότῳ νωμῶντ' ὀφρὺν
κινεῖ, ταράσσει, καὶ διώκεσθαι πόλεως
χαλκηλάτῳ πλάστιγγι λυμανθὲν δέμας.
καὶ τοῖς τοιούτοις οὔτε κρατῆρος μέρος
εἶναι μετασχεῖν, οὐ φιλοσπόνδου λιβός,
βωμῶν τ' ἀπείργειν οὐχ ὁρωμένην πατρὸς
μῆνιν· δέχεσθαι ⟨δ'⟩ οὔτε συλλύειν τινά.

269 οὔτοι Turnebus: οὔτι M 271 κἀξοθριάζων M 274-96 iniuria suspecti 278 μηνίματα Lobeck: μειλίγματα M 279 δ' αἰνῶν Hermann: δὲ νῶν M 281 λειχῆνας Blomfield: λιχῆνας M 282 ἐπαντέλλειν Robortello: ἐπαντέλλει M 283 τ' ἐφώνει Auratus: τε φωνεῖ M Post 284 in M legitur v. 288, quem illuc transposuit Hermann 291 κρατῆρος Robortello: κρατερὸς M 294 δ' add. Hermann (rasura in M)

πάντων δ' ἄτιμον κἄφιλον θνήσκειν χρόνῳ
κακῶς ταριχευθέντα παμφθάρτῳ μόρῳ.
τοιοῖσδε χρησμοῖς ἆρα χρὴ πεποιθέναι;
κεἰ μὴ πέποιθα, τοὔργον ἔστ' ἐργαστέον.
πολλοὶ γὰρ εἰς ἓν συμπίτνουσιν ἵμεροι,
θεοῦ τ' ἐφετμαὶ καὶ πατρὸς πένθος μέγα,
καὶ πρὸς πιέζει χρημάτων ἀχηνία,
τὸ μὴ πολίτας εὐκλεεστάτους βροτῶν,
Τροίας ἀναστατῆρας εὐδόξῳ φρενί,
δυοῖν γυναικοῖν ὧδ' ὑπηκόους πέλειν.
θήλεια γὰρ φρήν· εἰ δὲ μή, τάχ' εἴσεται.

Χο. ἀλλ' ὦ μεγάλαι Μοῖραι, Διόθεν
τῇδε τελευτᾶν,
ᾗ τὸ δίκαιον μεταβαίνει.
ἀντὶ μὲν ἐχθρᾶς γλώσσης ἐχθρὰ
γλῶσσα τελείσθω· τοὐφειλόμενον
πράσσουσα Δίκη μέγ' ἀυτεῖ·
ἀντὶ δὲ πληγῆς φονίας φονίαν
πληγὴν τινέτω. δράσαντι παθεῖν,
τριγέρων μῦθος τάδε φωνεῖ.

Ορ. ὦ πάτερ αἰνοπαθές, τί σοι [στρ. α.
φάμενος ἢ τί ῥέξας
τύχοιμ' ἂν ἕκαθεν οὐρίσας,
ἔνθα σ' ἔχουσιν εὐναί;
σκότῳ φάος ἀντίμοι-
ρον· χάριτες δ' ὁμοίως
κέκληνται γόος εὐκλεὴς
προσθοδόμοις Ἀτρείδαις.

297 ἆρα Stanley : ἄρα M 299 συμπίτνουσιν M : συμπίπτουσιν m 301 πρὸς πιέζει Abresch : προσπιέζει M 306 μοῖρε, αι supra scr., M Chori notam addidit Robortello 311 δίκη μέγ' ἀυτεῖ m G : δίκην μέγαυτι M 315 Ορ. add. Turnebus αἰνοπαθές e scholio Hartung : αἰνόπατερ M 317 ἕκαθεν] καθεν M, ἕ supra scr. m 319 ἀντίμοιρον Erfurdt : ἰσοτίμοιρον M

Χο. τέκνον, φρόνημα τοῦ [στρ. β.
θανόντος οὐ δαμάζει
πυρὸς [ἡ] μαλερὰ γνάθος,
φαίνει δ' ὕστερον ὀργάς·
ὀτοτύζεται δ' ὁ θνῄσκων,
ἀναφαίνεται δ' ὁ βλάπτων.
πατέρων τε καὶ τεκόντων
γόος ἔνδικος ματεύει
τἄποιν' ἀμφιλαφὴς ταραχθείς.

Ηλ. κλῦθί νυν, ὦ πάτερ, ἐν μέρει [ἀντ. α.
πολυδάκρυτα πένθη.
δίπαις τοί σ' ἐπιτύμβιος
θρῆνος ἀναστενάζει.
τάφος δ' ἱκέτας δέδεκται
φυγάδας θ' ὁμοίως.
τί τῶνδ' εὖ, τί δ' ἄτερ κακῶν;
οὐκ ἀτρίακτος ἄτα;

Χο. ἀλλ' ἔτ' ἂν ἐκ τῶνδε θεὸς χρῄζων
θείη κελάδους εὐφθογγοτέρους·
ἀντὶ δὲ θρήνων ἐπιτυμβιδίων
παιὰν μελάθροις ἐν βασιλείοις
νεοκρᾶτα φίλον κομίσειεν.

Ορ. εἰ γὰρ ὑπ' Ἰλίῳ [στρ. γ.
πρός τινος Λυκίων, πάτερ,
δορίτμητος κατηναρίσθης,
λιπὼν ἂν εὔκλειαν ἐν δόμοισι
τέκνων τ' ἐν κελεύθοις

323 Χο. add. Turnebus 325 ἡ seclusit Porson 331 τἄποιν' e scholio Bothe: τὸ πᾶν M: alii aliter: ποινὰν Schütz: ῥοπὰν Hermann 334 τοί σ' Schütz: τοῖσ M ἐπιτύμβιος Hermann: ἐπιτυμβιδίοισ M 341 θείη Turnebus: θήη M 343 παιὰν Blomfield: παίων M 344 κομίσειεν Porson: κομίζει M: sed fortasse praestat φιάλην νεοκρᾶτα κομίζοι Scaliger 347 κατηναρίσθης Porson: κατεναρίσθησ M 349 τ' ἐν Wellauer: τε M

ἐπιστρεπτὸν αἰῶ
κτίσας πολύχωστον ἂν εἶχες
τάφον διαποντίου γᾶς
δώμασιν εὐφόρητον.

Χο. φίλος φίλοισι τοῖς [ἀντ. β.
ἐκεῖ καλῶς θανοῦσι
κατὰ χθονὸς ἐμπρέπων
σεμνότιμος ἀνάκτωρ,
πρόπολός τε τῶν μεγίστων
χθονίων ἐκεῖ τυράννων·
βασιλεὺς γὰρ ἦν, ὄφρ᾽ ἔζη,
μόριμον λάχος πιπλάντων
χεροῖν πεισιβρότῳ τε βάκτρῳ.

Ηλ. μηδ᾽ ὑπὸ Τρωίας [ἀντ. γ.
τείχεσι φθίμενος, πάτερ,
μετ᾽ ἄλλῳ δουρικμῆτι λαῷ
παρὰ Σκαμάνδρου πόρον τεθάφθαι,
πάρος δ᾽ οἱ κτανόντες
νιν οὕτως δαμῆναι
⟨φίλοις⟩ θανατηφόρον αἶσαν
πρόσω τινὰ πυνθάνεσθαι
τῶνδε πόνων ἄπειρον.

Χο. ταῦτα μέν, ὦ παῖ, κρείσσονα χρυσοῦ,
μεγάλης δὲ τύχης καὶ ὑπερβορέου
  μείζονα φωνεῖς· δύνασαι γάρ.
ἀλλὰ διπλῆς γὰρ τῆσδε μαράγνης

350 αἰῶ H. L. Ahrens: αἰῶνα M 352 διαποντίου γᾶς Turnebus: διαποντιουτασ M 360 ἦν, σ supra scr., M ἔζη Hermann: ἔζησ M 361 πιπλάντων Heath: πιμπλάντων M 362 χεροῖν] χεροῖν M πεισιβρότῳ τε βάκτρῳ Pauw: πισίμβροτόν τε βάκτρον M 365 ἄλλῳ Stanley: ἄλλων M 366 τεθάφθαι Tafel: τέθαψαι M 369 φίλοις add. Conington 370 πρόσω Hermann: πρόσσω M 372 Χο. add. Turnebus 374 φωνεῖς· δύνασαι Hermann: φωνεῖ ὀδυνᾶσαι M 375 μαράγνης Robortello: μαράγμησ M

δοῦπος ἱκνεῖται· τῶν μὲν ἀρωγοὶ
κατὰ γῆς ἤδη, τῶν δὲ κρατούντων
χέρες οὐχ ὅσιαι στυγερῶν τούτων,
†πᾶσι δὲ μᾶλλον γεγένηται.

Ηλ. τοῦτο διαμπερὲς οὖς [στρ. δ.
ἵκεθ' ἅπερ τι βέλος.
Ζεῦ Ζεῦ, κάτωθεν ἀμπέμπων
ὑστερόποινον ἄταν
βροτῶν τλάμονι καὶ πανούργῳ
χειρί, τοκεῦσι δ' ὅμως τελεῖται.

Χο. ἐφυμνῆσαι γένοιτό μοι πυκά- [στρ. ε.
εντ' ὀλολυγμὸν ἀνδρὸς
θεινομένου, γυναικός τ'
ὀλλυμένας· τί γὰρ κεύθω φρενὸς οἷον ἔμπας
ποτᾶται; πάροιθεν δὲ πρῴρας
δριμὺς ἄηται κραδίας
θυμὸς ἔγκοτον στύγος.

Ορ. καὶ πότ' ἂν ἀμφιθαλὴς [ἀντ. δ.
Ζεὺς ἐπὶ χεῖρα βάλοι,
φεῦ φεῦ, κάρανα δαΐξας;
πιστὰ γένοιτο χώρᾳ.
δίκαν δ' ἐξ ἀδίκων ἀπαιτῶ.
κλῦτε δὲ Γᾶ χθονίων τε τιμαί.

Χο. ἀλλὰ νόμος μὲν φονίας σταγόνας
χυμένας ἐς πέδον ἄλλο προσαιτεῖν

378–9 corrupta varie tentantur: fortasse . . . ὅσιαι· στυγερὸν τούτων | παισὶ τί μᾶλλον γεγένηται; Schömann 380 Ηλ. add. Robortello οὖς Schütz: ὡς M 381 ἵκετο M τι Schütz: τε M 386 πυκάεντ' Dindorf: πευκήεντ' M 389 οἷον Hermann: θεῖον M 391 κραδίας Hermann: καρδίασ M 394 Ορ add. Robortello καὶ πότ' correctum in καί ποτ' M 399 Γᾶ χθονίων τε τιμαί H. L. Ahrens: ταχθονίων τετιμαι (έν supra μαι scr. m) M 400 ἀλλὰ νόμος Turnebus: ἀλλ' ἄνομοσ M

αἷμα. βοᾷ γὰρ λοιγὸς Ἐρινὺν
παρὰ τῶν πρότερον φθιμένων ἄτην
ἑτέραν ἐπάγουσαν ἐπ' ἄτῃ.

Ηλ. πόποι δᾶ νερτέρων τυραννίδες ⟨τ'⟩, [στρ. ζ.
ἴδετε πολυκρατεῖς ἀραὶ τεθυμένων,
ἴδεσθ' Ἀτρειδᾶν τὰ λοίπ' ἀμηχάνως
ἔχοντα καὶ δωμάτων
ἄτιμα. πᾶ τις τράποιτ' ἄν, ὦ Ζεῦ;

Χο. πέπαλται δ' αὖτέ μοι φίλον κέαρ [ἀντ. ε.
τόνδε κλύουσαν οἶκτον.
καὶ τότε μὲν δύσελπις,
σπλάγχνα δέ μοι κελαινοῦ-
ται πρὸς ἔπος κλυούσᾳ.
ὅταν δ' αὖτ' ἐπ' ἀλκῆς ἐπάρῃ ⟨μ'
ἐλπίς,⟩ ἀπέστασεν ἄχος
προσφανεῖσά μοι καλῶς.

Ορ. τί δ' ἂν φάντες τύχοιμεν; ἦ τάπερ [ἀντ. ζ.
πάθομεν ἄχεα πρός γε τῶν τεκομένων;
πάρεστι σαίνειν, τὰ δ' οὔτι θέλγεται.
λύκος γὰρ ὥστ' ὠμόφρων
ἄσαντος ἐκ ματρός ἐστι θυμός.

Χο. ἔκοψα κομμὸν Ἄριον ἔν τε Κισσίας [στρ. η.
νόμοις ἰηλεμιστρίας,

402 λοιγὸς Ἐρινὺν Schütz : λοιγὸν ἐρινὺσ M 403 πρότερον Portus: προτέρων M 405 πόποι δᾶ Bamberger : ποῖ ποῖ δὴ M τ' add. Paley 406 τεθυμένων Hermann : φθειμένων (ι supra ει scr. m) M 409 πετιστραποιταν M, in margine correxit m 410 Χο. add. Hermann πέπαλται Turnebus : πεπάλατε, αι supra scr., M 413 μοι Schütz : μου M 415–17 ἐπ' ἀλκῆς ἐπάρῃ Paley, μ' add. Conington, ἐλπίς Blomfield, προσφανεῖσα Bamberger : ἐπαλκὲς θραρεαπέστασεν ἄχος πρὸς τὸ φανεῖσθαι M 418 Ορ. add. Hermann φάντες Bothe : πάντεσ M ἦ Hermann : ἂν ἢ M 419 ἄχεα Schwenk : ἄχθεα M 423 Χο. add. Müller Ἄριον Hermann, ἔν τε Bothe, Κισσίας Robortello : ἄρειον εἶτε κισσίαισ M 424 νόμοις ἰηλεμιστρίας Hermann : νόμοισιλεμιστρίασ M

ἀπριγδόπληκτα πολυπλάνητα δ' ἦν ἰδεῖν
ἐπασσυτεροτριβῆ τὰ χερὸς ὀρέγματα
ἄνωθεν ἀνέκαθεν, κτύπῳ δ' ἐπιρροθεῖ
κροτητὸν ἀμὸν καὶ πανάθλιον κάρα.

Ηλ. ἰὼ δαΐα [στρ. θ.
πάντολμε μᾶτερ, δαΐαις ἐν ἐκφοραῖς
ἄνευ πολιτᾶν ἄνακτ',
ἄνευ δὲ πενθημάτων
ἔτλας ἀνοίμωκτον ἄνδρα θάψαι.

Ορ. ταφὰς ἀτίμους ἔλεξας, οἴμοι. [στρ. ι.
πατρὸς δ' ἀτίμωσιν ἆρα τίσει
ἕκατι μὲν δαιμόνων,
ἕκατι δ' ἀμᾶν χερῶν.
ἔπειτ' ἐγὼ νοσφίσας ὀλοίμαν.

Χο. ἐμασχαλίσθη δέ γ', ὡς τόδ' εἰδῇς, [ἀντ. ι.
ἔπρασσε δ' ᾇπέρ νιν ὧδε θάπτει,
μόρον κτίσαι μωμένα
ἄφερτον αἰῶνι σῷ.
κλύεις πατρῴους δύας ἀτίμους.

Ηλ. λέγεις πατρῷον μόρον· ἐγὼ δ' ἀπεστάτουν [ἀντ. η.
ἄτιμος, οὐδὲν ἀξία.
μυχῷ δ' ἄφερκτος πολυσινοῦς κυνὸς δίκαν
ἑτοιμότερα γέλωτος ἀνέφερον λίβη,

425 ἀπριγδόπληκτα πολυπλάνητα Blomfield : ἄπριγκτοι πληκτὰ πολυπάλαγκτα M δ' ἦν Robortello : δὴν M 429 Ηλ. add. Müller ἰὼ Paley : ἰὼ ἰὼ M 434 Ορ. add. Robortello ταφὰς ἀτίμους scripsi : τὸ πᾶν ἀτίμως M : ταφὰν ἀτίμων Verrall 435 ἆρα Heath : ἀρὰ M 438 ὀλοίμαν Turnebus : ἑλοίμαν M 439 Χο. add. Müller ἐμασχαλίσθη Robortello : ἐμασχαλίσθης M δέ γ' Hermann, ὡς . . . εἰδῇς Canter, τόδ' Pauw : δὲ τωστοστείδησ M 440 ᾇπέρ Portus : ἅπερ M 441 κτίσαι Stanley : κτεῖναι (ν in rasura) M 442 ἄφερτον Robortello : ἄφερκτον M 443 κλύεις Turnebus : κλύει M δύας ἀτίμους Stanley : δυσατίμουσ M 444 Ηλ. add. Müller 446 μυχῷ Stanley : μυχοῦ M

χέουσα πολύδακρυν γόον κεκρυμμένα.
τοιαῦτ' ἀκούων ἐν φρεσὶν γράφου, ⟨πάτερ.⟩

Κο. δι' ὤτων δὲ συν- [ἀντ. θ.
τέτραινε μῦθον ἡσύχῳ φρενῶν βάσει.
τὰ μὲν γὰρ οὕτως ἔχει,
τὰ δ' αὐτὸς ὄργα μαθεῖν.
πρέπει δ' ἀκάμπτῳ μένει καθήκειν.

Ορ. σέ τοι λέγω, ξυγγενοῦ, πάτερ, φίλοις. [στρ. κ.
Ηλ. ἐγὼ δ' ἐπιφθέγγομαι κεκλαυμένα.
Χο. στάσις δὲ πάγκοινος ἅδ' ἐπιρροθεῖ·
ἄκουσον ἐς φάος μολών,
ξὺν δὲ γενοῦ πρὸς ἐχθρούς.

Ορ. Ἄρης Ἄρει ξυμβαλεῖ, Δίκᾳ Δίκα. [ἀντ. κ.
Ηλ. ἰὼ θεοί, κραίνετ' ἐνδίκως ⟨δίκας⟩.
Χο. τρόμος μ' ὑφέρπει κλύουσαν εὐγμάτων.
τὸ μόρσιμον μένει πάλαι,
εὐχομένοις δ' ἂν ἔλθοι.

ὦ πόνος ἐγγενὴς [στρ. λ.
καὶ παράμουσος ἄτας
αἱματόεσσα πλαγά.
ἰὼ δύστον' ἄφερτα κήδη·
ἰὼ δυσκατάπαυστον ἄλγος.

δώμασιν ἔμμοτον [ἀντ. λ.
τῶνδ' ἄκος, οὐδ' ἀπ' ἄλλων
ἔκτοθεν, ἀλλ' ἀπ' αὐτῶν,

449 χέουσα Dobree : χαίρουσα (αι in rasura) M 450 πάτερ scripsi : iambus deest in fine v. M 451 Χο. deest in M 452 φρενῶν Turnebus : φρονῶν M 454 ὄργα Scaliger : ὀργᾷ M 456–78 personarum notae desunt in M 456 φίλοις Porson : φίλοισι M 461 ξυμβαλεῖ Pauw : ξυμβάλλει M 462 δίκας add. Hermann 466 ὦ Hermann : ἰὼ M 467 ἄτας Hermann : ἄτησ M 472 ἄκος Schütz : ἑκὰσ M

διώκειν ἔριν αἱματηράν.
θεῶν ⟨τῶν⟩ κατὰ γᾶς ὅδ' ὕμνος.

ἀλλὰ κλύοντες, μάκαρες χθόνιοι,
τῆσδε κατευχῆς πέμπετ' ἀρωγὴν
  παισὶν προφρόνως ἐπὶ νίκῃ.

Ορ. πάτερ, τρόποισιν οὐ τυραννικοῖς θανών,
  αἰτουμένῳ μοι δὸς κράτος τῶν σῶν δόμων.
Ηλ. κἀγώ, πάτερ, τοιάνδε σου χρείαν ἔχω,
  φυγεῖν μέγαν προσθεῖσαν Αἰγίσθῳ ⟨φθόρον⟩.
Ορ. οὕτω γὰρ ἄν σοι δαῖτες ἔννομοι βροτῶν
  κτιζοίατ'· εἰ δὲ μή, παρ' εὐδείπνοις ἔσει
  ἄτιμος ἐμπύροισι κνισωτοῖς χθονός.
Ηλ. κἀγὼ χοάς σοι τῆς ἐμῆς παγκληρίας
  οἴσω πατρῴων ἐκ δόμων γαμηλίους·
  πάντων δὲ πρῶτον τόνδε πρεσβεύσω τάφον.
Ορ. ὦ γαῖ', ἄνες μοι πατέρ' ἐποπτεῦσαι μάχην.
Ηλ. ὦ Περσέφασσα, δὸς δέ γ' εὔμορφον κράτος.
Ορ. μέμνησο λουτρῶν οἷς ἐνοσφίσθης, πάτερ.
Ηλ. μέμνησο δ' ἀμφίβληστρον ὡς ἐκαίνισας —
Ορ. πέδαις γ' ἀχαλκεύτοισι θηρευθείς, πάτερ,—
Ηλ. αἰσχρῶς τε βουλευτοῖσιν ἐν καλύμμασιν.
Ορ. ἆρ' ἐξεγείρει τοῖσδ' ὀνείδεσιν, πάτερ;
Ηλ. ἆρ' ὀρθὸν αἴρεις φίλτατον τὸ σὸν κάρα;
Ορ. ἤτοι δίκην ἴαλλε σύμμαχον φίλοις,
  ἢ τὰς ὁμοίας ἀντίδος λαβὰς λαβεῖν,
  εἴπερ κρατηθείς γ' ἀντινικῆσαι θέλεις.

474 διώκειν ἔριν Hermann : αιωμαναιρειν M : δι' ὠμὰν ἔριν Klausen 475 τῶν add. Hermann 478 νίκῃ Portus : νίκην M 480 αἰτουμένῳ Turnebus : αἰτούμενοσ M 481 τοιάνδε Turnebus : τοιάδε M 482 φθόρον add. Hermann : iambus deest M 485 ἐμπύροισι Auratus : ἐν πυροῖσι M 489 πατέρ' Robortello : πάτερ M 490 γ' Hermann : τ' M 492 ὡς ἐκαίνισας Conington : ᾧ σ' ἐκαίνισαν M 493 γ' ἀχαλκεύτοισι θηρευθείς Conington : δ' ἀχαλκεύτοισ ἐθηρεύθησ M 498 λαβὰς Canter : βλάβασ M

Ηλ. *καὶ τῆσδ᾽ ἄκουσον λοισθίου βοῆς, πάτερ,*
ἰδὼν νεοσσοὺς τούσδ᾽ ἐφημένους τάφῳ·
οἴκτειρε θῆλυν ἄρσενός θ᾽ ὁμοῦ γόον,
καὶ μὴ ᾽ξαλείψῃς σπέρμα Πελοπιδῶν τόδε.
οὕτω γὰρ οὐ τέθνηκας οὐδέ περ θανών·
παῖδες γὰρ ἀνδρὶ κληδόνες σωτήριοι
θανόντι· φελλοὶ δ᾽ ὣς ἄγουσι δίκτυον,
τὸν ἐκ βυθοῦ κλωστῆρα σῴζοντες λίνου.
ἄκου᾽, ὑπὲρ σοῦ τοιάδ᾽ ἔστ᾽ ὀδύρματα.
αὐτὸς δὲ σῴζει τόνδε τιμήσας λόγον.
Χο. *καὶ μὴν ἀμεμφῆ τόνδ᾽ ἐτεινάτην λόγον,*
τίμημα τύμβου τῆς ἀνοιμώκτου τύχης.
τὰ δ᾽ ἄλλ᾽, ἐπειδὴ δρᾶν κατώρθωσαι φρενί,
ἔρδοις ἂν ἤδη δαίμονος πειρώμενος.
Ορ. *ἔσται· πυθέσθαι δ᾽ οὐδέν ἐστ᾽ ἔξω δρόμου,*
πόθεν χοὰς ἔπεμψεν, ἐκ τίνος λόγου
μεθύστερον τιμῶσ᾽ ἀνήκεστον πάθος;
θανόντι δ᾽ οὐ φρονοῦντι δειλαία χάρις
ἐπέμπετ᾽· οὐκ ἔχοιμ᾽ ἂν εἰκάσαι τόδε·
τὰ δῶρα μείω δ᾽ ἐστὶ τῆς ἁμαρτίας.
τὰ πάντα γάρ τις ἐκχέας ἀνθ᾽ αἵματος
ἑνός, μάτην ὁ μόχθος· ὧδ᾽ ἔχει λόγος.
θέλοντι δ᾽, εἴπερ οἶσθ᾽, ἐμοὶ φράσον τάδε.
Χο. *οἶδ᾽, ὦ τέκνον, παρῆ γάρ· ἔκ τ᾽ ὀνειράτων*
καὶ νυκτιπλάγκτων δειμάτων πεπαλμένη
χοὰς ἔπεμψε τάσδε δύσθεος γυνή.
Ορ. *ἦ καὶ πέπυσθε τοὔναρ, ὥστ᾽ ὀρθῶς φράσαι;*
Χο. *τεκεῖν δράκοντ᾽ ἔδοξεν, ὡς αὐτὴ λέγει.*
Ορ. *καὶ ποῖ τελευτᾷ καὶ καρανοῦται λόγος;*
Χο. *ἐν σπαργάνοισι παιδὸς ὁρμίσαι δίκην.*

502 *γόον* Pauw : *γόνον* M 507 *λίνου* M : *λίνον* m 510 *ἀμεμφῆ τόνδ᾽* Canter, *ἐτείνατον* Hermann, *ἐτεινάτην* Blomfield : *ἀμόμφητον δέ τινα τὸν* M 516 *μεθύστερον* Victorius : *μεθ᾽ ὕστερον* M 517 *θανόντι* Pauw : *θανοῦντι* M 518 *τάδε* ex *τόδε* factum M 519 *μείω* Turnebus : *μέσω* M 523 *παρῆ* Porson : *πάρει* (*ει* in rasura) M

Ορ. τίνος βορᾶς χρῄζοντα, νεογενὲς δάκος;
Χο. αὐτὴ προσέσχε μαζὸν ἐν τὠνείρατι.
Ορ. καὶ πῶς ἄτρωτον οὖθαρ ἦν ὑπὸ στύγους;
Χο. ὥστ᾽ ἐν γάλακτι θρόμβον αἵματος σπάσαι.
Ορ. οὔτοι μάταιον ἀνδρὸς ὄψανον πέλει.
Χο. ἡ δ᾽ ἐξ ὕπνου κέκραγεν ἐπτοημένη.
πολλοὶ δ᾽ ἀνῆθον, ἐκτυφλωθέντες σκότῳ,
λαμπτῆρες ἐν δόμοισι δεσποίνης χάριν·
πέμπει τ᾽ ἔπειτα τάσδε κηδείους χοάς,
ἄκος τομαῖον ἐλπίσασα πημάτων.
Ορ. ἀλλ᾽ εὔχομαι γῇ τῇδε καὶ πατρὸς τάφῳ
τοὔνειρον εἶναι τοῦτ᾽ ἐμοὶ τελεσφόρον.
κρίνω δέ τοί νιν ὥστε συγκόλλως ἔχειν.
εἰ γὰρ τὸν αὐτὸν χῶρον ἐκλιπὼν ἐμοὶ
οὔφις ἐμοῖσι σπαργάνοις ὡπλίζετο,
καὶ μαστὸν ἀμφέχασκ᾽ ἐμὸν θρεπτήριον,
θρόμβῳ δ᾽ ἔμιξεν αἵματος φίλον γάλα,
ἡ δ᾽ ἀμφὶ τάρβει τῷδ᾽ ἐπῴμωξεν πάθει,
δεῖ τοί νιν, ὡς ἔθρεψεν ἔκπαγλον τέρας,
θανεῖν βιαίως· ἐκδρακοντωθεὶς δ᾽ ἐγὼ
κτείνω νιν, ὡς τοὔνειρον ἐννέπει τόδε.
Χο. τερασκόπον δὴ τῶνδέ σ᾽ αἱροῦμαι πέρι.
γένοιτο δ᾽ οὕτως. τἄλλα δ᾽ ἐξηγοῦ φίλοις,
τοὺς μέν τι ποιεῖν, τοὺς δὲ μή τι δρᾶν λέγω.
Ορ. ἁπλοῦς ὁ μῦθος· τήνδε μὲν στείχειν ἔσω,
αἰνῶ δὲ κρύπτειν τάσδε συνθήκας ἐμάς,

530 τίνος Wellauer : τινὸς M νεογενὲς Turnebus : νεορενὲς M 531 μαστὸν Blomfield τὠνείρατι Porson : τ᾽ ὀνείρατι M 532 οὖθαρ ἦν Pauw : οὐχαρην mutatum in οὐχαριν M στύγους Schütz : στύγοσ M 534 fort. ἂν τόδ᾽ ὄψανον πέλοι Martin 535 κέκραγεν Robortello : κέκλαγεν M 536 ἀνῆθον e scholio Valckenär : ἀνῆλθον M 542 συγκόλλως Victorius : συσκόλωσ (altero λ supra λ scr.) M 543 ἐκλιπὼν Blomfield : ἐκλείπων (ex ἐκλείπειν factum) M 544 ita Porsonus versum emendavit : οὔφεῖσεπᾶσασπαργανηπλείζετο M 545 μαστὸν Blomfield : μασθὸν M 547 ἀμφὶ τάρβει τῷδ᾽ Porson : ἀμφιταρβίτωδ᾽ M 551 δὴ Kirchhoff : δὲ M 553 μέν Stanley : δ᾽ ἕν M 554 στείχειν Porson : στίχειν M

ὡς ἂν δόλῳ κτείναντες ἄνδρα τίμιον
δόλοισι καὶ ληφθῶσιν ἐν ταὐτῷ βρόχῳ
θανόντες, ᾗ καὶ Λοξίας ἐφήμισεν,
ἄναξ Ἀπόλλων, μάντις ἀψευδὴς τὸ πρίν.
ξένῳ γὰρ εἰκώς, παντελῆ σαγὴν ἔχων,
ἥξω σὺν ἀνδρὶ τῷδ᾽ ἐφ᾽ ἑρκείους πύλας
Πυλάδῃ, ξένος τε καὶ δορύξενος δόμων.
ἄμφω δὲ φωνὴν ἥσομεν Παρνησίδα,
γλώσσης ἀυτὴν Φωκίδος μιμουμένω.
καὶ δὴ θυρωρῶν οὔτις ἂν φαιδρᾷ φρενὶ
δέξαιτ᾽, ἐπειδὴ δαιμονᾷ δόμος κακοῖς·
μενοῦμεν οὕτως ὥστ᾽ ἐπεικάζειν τινὰ
δόμους παραστείχοντα καὶ τάδ᾽ ἐννέπειν·
'τί δὴ πύλαισι τὸν ἱκέτην ἀπείργεται
Αἴγισθος, εἴπερ οἶδεν ἔνδημος παρών;'
εἰ δ᾽ οὖν ἀμείψω βαλὸν ἑρκείων πυλῶν
κἀκεῖνον ἐν θρόνοισιν εὑρήσω πατρός,
ἢ καὶ μολὼν ἔπειτά μοι κατὰ στόμα
ἀρεῖ, σάφ᾽ ἴσθι, καὶ κατ᾽ ὀφθαλμοὺς βαλεῖ,
πρὶν αὐτὸν εἰπεῖν 'ποδαπὸς ὁ ξένος;' νεκρὸν
θήσω, ποδώκει περιβαλὼν χαλκεύματι.
φόνου δ᾽ Ἐρινὺς οὐχ ὑπεσπανισμένη
ἄκρατον αἷμα πίεται τρίτην πόσιν.
νῦν οὖν σὺ μὲν φύλασσε τἀν οἴκῳ καλῶς,
ὅπως ἂν ἀρτίκολλα συμβαίνῃ τάδε·
ὑμῖν δ᾽ ἐπαινῶ γλῶσσαν εὔφημον φέρειν,
σιγᾶν θ᾽ ὅπου δεῖ καὶ λέγειν τὰ καίρια.

556 *κτείναντες* Robortello : *κτείναντασ* M 557 *δόλοισι* Hartung : *δόλῳ τε* M 561 *ἐφ᾽ ἑρκείους* Turnebus : *ἐφερκίουσ* M 563 *ἥσομεν* Turnebus : *οἴσομεν* M 566 *δέξαιτ᾽* Turnebus : *λέξαιτ᾽* M 568 *δόμους* Boissonade : *δόμοισ* M *παραστείχοντα* Victorius : *παραστίχοντα* M 569 *πύλαισι* Blomfield : *πύλῃσι* M 571 *βαλὸν* (e *βαλῶν* factum) M *ἕρκειον* (in *ἑρκίον* mutatum) M 574 *ἀρεῖ* Bamberger : *ἐρεῖ* M *βαλεῖ* Robortello : *βαλεῖν* M 579 *νῦν* Blomfield : *σὺν* (*ν* in rasura) M

τὰ δ' ἄλλα τούτῳ δεῦρ' ἐποπτεῦσαι λέγω,
ξιφηφόρους ἀγῶνας ὀρθώσαντί μοι.

Χο. πολλὰ μὲν γᾶ τρέφει [στρ. α.
δεινὰ [καὶ] δειμάτων ἄχη,
πόντιαί τ' ἀγκάλαι κνωδάλων
ἀνταίων βρύουσι·
πλάθουσι [βλαστοῦσι] καὶ πεδαίχμιοι
λαμπάδες πεδάοροι,
πτανά τε καὶ πεδοβά-
μονα κἀνεμοέντ' ἂν
αἰγίδων φράσαι κότον.

ἀλλ' ὑπέρτολμον ἀν- [ἀντ. α.
δρὸς φρόνημα τίς λέγοι
καὶ γυναικῶν φρεσὶν τλαμόνων [καὶ]
παντόλμους ἔρωτας
ἄταισι συννόμους βροτῶν;
συζύγους δ' ὁμαυλίας
θηλυκρατὴς ἀπέρω-
τος ἔρως παρανικᾷ
κνωδάλων τε καὶ βροτῶν.

ἴστω δ' ὅστις οὐχ ὑπόπτερος [στρ. β.
φροντίσιν δαείς,
τὰν ἁ παιδολυ-
μὰς τάλαινα Θεστιὰς μήσατο
πυρδαῆτιν πρόνοιαν,
καταίθουσα παιδὸς δαφοινὸν
δαλὸν ἥλικ', ἐπεὶ μολὼν

585 γᾶ Schütz : γὰρ M 586 καὶ seclusit Heath 588 βρύουσι Hermann : βροτοῖσι M 589 βλαστοῦσι seclusit Knick 590 πεδάοροι Stanley : πεδάμαροι M 592 κἀνεμοέντ' ἂν Blomfield : κἀνεμοέντων M 596 φρεσὶν Aldina : φρεσσὶν M τλαμόνων Dindorf : τλημόνων M καὶ seclusit Klausen 606 πυρδαῆτιν Hermann : πυρδαῆ τινα M 607 καταίθουσα Canter : κ' αἴθουσα M

ματρόθεν κελάδησε,
ξύμμετρόν τε διαὶ βίου
μοιρόκραντον ἐς ἆμαρ.

ἄλλαν δ' ἔστιν ἐν λόγοις στυγεῖν [ἀντ. β.
φοινίαν κόραν,
ἅτ' ἐχθρῶν ὑπαὶ
φῶτ' ἀπώλεσεν φίλον Κρητικοῖς
χρυσοκμήτοισιν ὅρμοις
πιθήσασα δώροισι Μίνω,
Νῖσον ἀθανάτας τριχὸς
νοσφίσασ' ἀπροβούλως
πνέονθ' ἁ κυνόφρων ὕπνῳ.
κιγχάνει δέ μιν Ἑρμῆς.

ἐπεὶ δ' ἐπεμνησάμην ἀμειλίχων [στρ. γ.
πόνων, †ἀκαίρως δὲ δυσφιλὲς γαμή-
λευμ' ἀπεύχετον δόμοις
γυναικοβούλους τε μήτιδας φρενῶν
ἐπ' ἀνδρὶ τευχεσφόρῳ,
ἐπ' ἀνδρὶ δᾴοις ἐπικότῳ σέβας†,
τίω δ' ἀθέρμαντον ἑστίαν δόμων
γυναικείαν ⟨τ'⟩ ἄτολμον αἰχμάν.

κακῶν δὲ πρεσβεύεται τὸ Λήμνιον [ἀντ. γ.
λόγῳ· γοᾶται δὲ δὴ πάθος κατά-

610 διαὶ Canter: διὰ M 611 μοιρόκραντον Canter: μοιρόκραντοσ δ' (ν supra σ scr. m) M 613 ἄλλαν δ' ἔστιν Hermann: ἀλλα δή τιν' M 614 κόραν Merkel: σκύλλαν M 616 ἀπώλεσεν Robortello: ἀπόλεσεν M 617 χρυσοκμήτοισιν Hermann: χρυσεοδμήτοισιν M 618 πιθήσασα Abresch: πειθήσασα M δώροισι Aldina: δόροισι M 621 πνείονθ' Heath: πνέονθ' M 622 κιγχάνει] κι.χάνει eraso γ M 623 ἐπεμνησάμην Heath: ἐπεμνήσαμεν M 624–8 locus corruptus, coniecturis nondum sanatus: praestat fortasse ἀκαίρως τὸ δυσφιλὲς . . . ἐπ' ἀνδρὶ δᾴοισιν ἐμφόβῳ ψέγω· Herwerden 628 δηίοισ ἐπικότω M 629 τίω Stanley: τίων M 630 τ' add. Hermann 632 πάθος Hermann: ποθει (ι supra ει scr.) M

πτυστον· ᾔκασεν δέ τις
τὸ δεινὸν αὖ Λημνίοισι πήμασιν.
θεοστυγήτῳ δ' ἄγει
βροτῶν ἀτιμωθὲν οἴχεται γένος.
σέβει γὰρ οὔτις τὸ δυσφιλὲς θεοῖς.
τί τῶνδ' οὐκ ἐνδίκως ἀγείρω;

τὸ δ' ἄγχι πλευμόνων ξίφος [*στρ. δ.*
διανταίαν ὀξυπευκὲς οὐτᾷ
διαὶ Δίκας. †τὸ μὴ θέμις γὰρ [οὐ]
λὰξ πέδοι πατούμενον, τὸ πᾶν Διὸς
σέβας παρεκβάντες οὐ θεμιστῶς†.

Δίκας δ' ἐρείδεται πυθμήν· [*ἀντ. δ.*
προχαλκεύει δ' Αἶσα φασγανουργός·
τέκνον δ' ἐπεισφέρει δόμοισιν
αἱμάτων παλαιτέρων τίνειν μύσος
χρόνῳ κλυτὰ βυσσόφρων Ἐρινύς.

Ορ. *παῖ παῖ, θύρας ἄκουσον ἑρκείας κτύπον.*
τίς ἔνδον, ὦ παῖ, παῖ, μάλ' αὖθις, ἐν δόμοις;
τρίτον τόδ' ἐκπέραμα δωμάτων καλῶ,
εἴπερ φιλόξεν' ἐστὶν Αἰγίσθου διαί.

ΟΙΚΕΤΗΣ

εἶεν, ἀκούω· ποδαπὸς ὁ ξένος; πόθεν;

Ορ. *ἄγγελλε τοῖσι κυρίοισι δωμάτων,*
πρὸς οὕσπερ ἥκω καὶ φέρω καινοὺς λόγους.
τάχυνε δ', ὡς καὶ νυκτὸς ἅρμ' ἐπείγεται
σκοτεινόν, ὥρα δ' ἐμπόρους καθιέναι

635 *ἄγει* Auratus : *ἄχει* M 640 *οὐτᾷ* Hermann : *σοῦται* M 641–5 corrupta necdum sanata : *οὐ* seclusit Pauw : *πέδοι* (Hermann) et *οὐ θεμιστῶς* (Dindorf) pro *πέδον . . . ἀθεμίστως* M : cetera incerta 648 *προχαλκεύει* Jacob : *προσχαλκεύει* M 649 *δόμοισιν* Hermann : *διμασε* M 650 *αἱμάτων* e schol. Stephanus : *δωμάτων* M *τίνειν* Lachmann : *τείνει* M 656 *φιλόξενός τις Αἰγίσθου βία* Elmsley 661 *ὥρα* Robortello : *ὦρα* M : *ὧραι* m

ἄγκυραν ἐν δόμοισι πανδόκοις ξένων.
ἐξελθέτω τις δωμάτων τελεσφόρος
γυνὴ τόπαρχος, ἄνδρα δ' εὐπρεπέστερον·
αἰδὼς γὰρ ἐν λεχθεῖσιν οὐκ ἐπαργέμους
λόγους τίθησιν· εἶπε θαρσήσας ἀνὴρ
πρὸς ἄνδρα κἀσήμηνεν ἐμφανὲς τέκμαρ.

ΚΛΥΤΑΙΜΗΣΤΡΑ

ξένοι, λέγοιτ' ἂν εἴ τι δεῖ· πάρεστι γὰρ
ὁποῖάπερ δόμοισι τοῖσδ' ἐπεικότα,
καὶ θερμὰ λουτρὰ καὶ πόνων θελκτήριος
στρωμνή, δικαίων τ' ὀμμάτων παρουσία.
εἰ δ' ἄλλο πρᾶξαι δεῖ τι βουλιώτερον,
ἀνδρῶν τόδ' ἐστὶν ἔργον, οἷς κοινώσομεν.

Ορ. ξένος μέν εἰμι Δαυλιεὺς ἐκ Φωκέων·
στείχοντα δ' αὐτόφορτον οἰκείᾳ σαγῇ
εἰς Ἄργος, ὥσπερ δεῦρ' ἀπεζύγην πόδα,
ἀγνὼς πρὸς ἀγνῶτ' εἶπε συμβαλὼν ἀνήρ,
ἐξιστορήσας καὶ σαφηνίσας ὁδόν,
Στρόφιος ὁ Φωκεύς· πεύθομαι γὰρ ἐν λόγῳ·
'ἐπείπερ ἄλλως, ὦ ξέν', εἰς Ἄργος κίεις,
πρὸς τοὺς τεκόντας πανδίκως μεμνημένος
τεθνεῶτ' Ὀρέστην εἰπέ, μηδαμῶς λάθῃ.
εἴτ' οὖν κομίζειν δόξα νικήσει φίλων,
εἴτ' οὖν μέτοικον, εἰς τὸ πᾶν ἀεὶ ξένον,
θάπτειν, ἐφετμὰς τάσδε πόρθμευσον πάλιν.
νῦν γὰρ λέβητος χαλκέου πλευρώματα
σποδὸν κέκευθεν ἀνδρὸς εὖ κεκλαυμένου.'
τοσαῦτ' ἀκούσας εἶπον. εἰ δὲ τυγχάνω
τοῖς κυρίοισι καὶ προσήκουσιν λέγων
οὐκ οἶδα, τὸν τεκόντα δ' εἰκὸς εἰδέναι.

Κλ. οἲ 'γώ, κατ' ἄκρας εἶπας ὡς πορθούμεθα.

664 *τόπαρχος* G: *ταπαρχος* (*ό* supra *α* scr. m) M *τ'* M 670 *θελκτήριος* Ludwig: *θελκτήρια* M 675 *οἰκείᾳ σαγῇ* Turnebus: *οἰκίαισ ἄγη* M 676 *πόδα* Dindorf: *πόδας* M 691 *εἶπας* Bamberger: *ἐνπᾶσ'* M

ὦ δυσπάλαιστε τῶνδε δωμάτων ἀρά,
ὡς πόλλ' ἐπωπᾷς κἀκποδὼν εὖ κείμενα,
τόξοις πρόσωθεν εὐσκόποις χειρουμένη,
φίλων ἀποψιλοῖς με τὴν παναθλίαν.
καὶ νῦν Ὀρέστης, ἦν γὰρ εὐβούλως ἔχων,
ἔξω κομίζων ὀλεθρίου πηλοῦ πόδα,—
νῦν δ' ἥπερ ἐν δόμοισι βακχείας καλῆς
ἰατρὸς ἐλπὶς ἦν, προδοῦσαν ἔγγραφε.

Ορ. ἐγὼ μὲν οὖν ξένοισιν ὧδ' εὐδαίμοσι
κεδνῶν ἕκατι πραγμάτων ἂν ἤθελον
γνωστὸς γενέσθαι καὶ ξενωθῆναι· τί γὰρ
ξένου ξένοισίν ἐστιν εὐμενέστερον;
πρὸς δυσσεβείας ⟨δ'⟩ ἦν ἐμοὶ τόδ' ἐν φρεσίν,
τοιόνδε πρᾶγμα μὴ καρανῶσαι φίλοις,
καταινέσαντα καὶ κατεξενωμένον.

Κλ. οὔτοι κυρήσεις μεῖον ἀξίων σέθεν,
οὐδ' ἧσσον ἂν γένοιο δώμασιν φίλος.
ἄλλος δ' ὁμοίως ἦλθεν ἂν τάδ' ἀγγελῶν.
ἀλλ' ἔσθ' ὁ καιρὸς ἡμερεύοντας ξένους
μακρᾶς κελεύθου τυγχάνειν τὰ πρόσφορα.
ἄγ' αὐτὸν εἰς ἀνδρῶνας εὐξένους δόμων,
ὀπισθόπουν τε τόνδε καὶ ξυνέμπορον·
κἀκεῖ κυρούντων δώμασιν τὰ πρόσφορα.
αἰνῶ δὲ πράσσειν ὡς ὑπευθύνῳ τάδε.
ἡμεῖς δὲ ταῦτα τοῖς κρατοῦσι δωμάτων
κοινώσομέν τε κοὐ σπανίζοντες φίλων
βουλευσόμεσθα τῆσδε συμφορᾶς πέρι.

Χο. εἶεν, φίλιαι δμωίδες οἴκων,
πότε δὴ στομάτων . .

697 κομίζων e schol. Robortello: νομίζων M 698 δ' ἥπερ Scaliger: δήπερ M 699 προδοῦσαν ἔγγραφε H. L. Ahrens: παροῦσαν ἐγγράφει M 704 δ' add. Pauw 707 ἀξίων Pauw: ἀξίωσ M 713 ὀπισθόπουν . . . τόνδε . . . ξυνέμπορον Pauw: ὀπισθόπουσ . . . τούσδε . . . ξυνεμπόρουσ M τε] δὲ M 715 ὑπευθύνῳ Turnebus: ἐπευθύνῳ M 718 βουλευσόμεσθα Stephanus: βουλευόμεθα M

δείξομεν ἰσχὺν ἐπ' Ὀρέστῃ;
ὦ πότνια χθὼν καὶ πότνι' ἀκτὴ
χώματος, ἣ νῦν ἐπὶ ναυάρχῳ
σώματι κεῖσαι τῷ βασιλείῳ,
νῦν ἐπάκουσον, νῦν ἐπάρηξον·
νῦν γὰρ ἀκμάζει Πειθὼ δολίαν
ξυγκαταβῆναι, χθόνιον δ' Ἑρμῆν
[καὶ τὸν νύχιον] τοῖσδ' ἐφοδεῦσαι
ξιφοδηλήτοισιν ἀγῶσιν.

ἔοικεν ἁνὴρ ὁ ξένος τεύχειν κακόν·
τροφὸν δ' Ὀρέστου τήνδ' ὁρῶ κεκλαυμένην.
ποῖ δὴ πατεῖς, Κίλισσα, δωμάτων πύλας;
λύπη δ' ἄμισθός ἐστί σοι ξυνέμπορος.

ΤΡΟΦΟΣ

Αἴγισθον ἡ κρατοῦσα τοῖς ξένοις καλεῖν
ὅπως τάχιστ' ἄνωγεν, ὡς σαφέστερον
ἀνὴρ ἀπ' ἀνδρὸς τὴν νεάγγελτον φάτιν
ἐλθὼν πύθηται τήνδε, πρὸς μὲν οἰκέτας
†θέτο σκυθρωπῶν ἐντὸς ὀμμάτων γέλων
κεύθουσ' ἐπ' ἔργοις διαπεπραγμένοις καλῶς
κείνῃ, δόμοις δὲ τοῖσδε παγκάκως ἔχειν,
φήμης ὕφ' ἧς ἤγγειλαν οἱ ξένοι τορῶς.
ἦ δὴ κλύων ἐκεῖνος εὐφρανεῖ νόον,
εὖτ' ἂν πύθηται μῦθον. ὦ τάλαιν' ἐγώ·
ὥς μοι τὰ μὲν παλαιὰ συγκεκραμένα
ἄλγη δύσοιστα τοῖσδ' ἐν Ἀτρέως δόμοις
τυχόντ' ἐμὴν ἤλγυνεν ἐν στέρνοις φρένα.
ἀλλ' οὔτι πω τοιόνδε πῆμ' ἠνεσχόμην.

726 δολίαν Pauw: δολία M 727 Ἑρμῆν Turnebus: ἑρμῆα M 728 καὶ τὸν νύχιον seclusit Hermann 730 ἁνὴρ Porson: ἀνὴρ M 734 τοῖς ξένοις Pauw: τοὺσ ξένουσ M 738 θέτο σκυθρωπῶν] θέτο σκυθρωπὸν M: θετοσκυθρωπὸν Erfurdt: θετοσκυθρωπῶν Conington: θέτο σκυθρωπῶν Victorius: fort. sub θέτο latet adiect. cum γέλων constructus, vel adverb. 740 κείνη M 742 ἐκεῖνος Robortello: ἐκεῖνον M 747 ἠνεσχόμην Butler: ἀνεσχόμην M

τὰ μὲν γὰρ ἄλλα τλημόνως ἤντλουν κακά·
φίλον δ' Ὀρέστην, τῆς ἐμῆς ψυχῆς τριβήν,
ὃν ἐξέθρεψα μητρόθεν δεδεγμένη,—
κἀκ νυκτιπλάγκτων ὀρθίων κελευμάτων
καὶ πολλὰ καὶ μοχθήρ' ἀνωφέλητ' ἐμοὶ
τλάσῃ·—τὸ μὴ φρονοῦν γὰρ ὡσπερεὶ βοτὸν
τρέφειν ἀνάγκη, πῶς γὰρ οὔ; τρόπῳ φρενός·
οὐ γάρ τι φωνεῖ παῖς ἔτ' ὢν ἐν σπαργάνοις,
εἰ λιμός, ἢ δίψη τις, ἢ λιψουρία
ἔχει· νέα δὲ νηδὺς αὐτάρκης τέκνων.
τούτων πρόμαντις οὖσα, πολλὰ δ', οἴομαι,
ψευσθεῖσα παιδὸς σπαργάνων φαιδρύντρια,
κναφεὺς τροφεύς τε ταὐτὸν εἰχέτην τέλος.
ἐγὼ διπλᾶς δὲ τάσδε χειρωναξίας
ἔχουσ' Ὀρέστην ἐξεδεξάμην πατρί·
τεθνηκότος δὲ νῦν τάλαινα πεύθομαι.
στείχω δ' ἐπ' ἄνδρα τῶνδε λυμαντήριον
οἴκων, θέλων δὲ τόνδε πεύσεται λόγον.

Χο. πῶς οὖν κελεύει νιν μολεῖν ἐσταλμένον;
Τρ. ἢ πῶς; λέγ' αὖθις, ὡς μάθω σαφέστερον.
Χο. εἰ ξὺν λοχίταις εἴτε καὶ μονοστιβῆ.
Τρ. ἄγειν κελεύει δορυφόρους ὀπάονας.
Χο. μή νυν σὺ ταῦτ' ἄγγελλε δεσπότου στύγει·
ἀλλ' αὐτὸν ἐλθεῖν, ὡς ἀδειμάντως κλύῃ,
ἄνωχθ' ὅσον τάχιστα γηθούσῃ φρενί.
ἐν ἀγγέλῳ γὰρ κρυπτὸς ὀρθοῦται λόγος.
Τρ. ἀλλ' ἦ φρονεῖς εὖ τοῖσι νῦν ἠγγελμένοις;
Χο. ἀλλ' εἰ τροπαίαν Ζεὺς κακῶν θήσει ποτέ.

751 κἀκ Portus: καὶ M 756 εἰ Stanley: ἢ M 760 τροφεύς Robortello: στροφεὺς M 762 πατρί M: ός suprascr. m 764 στείχων M 765 τόνδε . . . λόγον Blomfield: τῶνδε . . . λόγων M 767 ἢ πῶς;] ἦ Wellauer: ἢ M: fort. ὅπως; Valckenär 768 εἰ Turnebus: ἢ M 772 γηθούσῃ Pauw: γαθούσῃ Turnebus: τάχιστ' ἀγαθούσῃ M 773 ὀρθοῦται λόγος (auctore Musgravio) Porson: ὀρθούσῃ φρενί (e 772) M

Τρ. καὶ πῶς; Ὀρέστης ἐλπὶς οἴχεται δόμων.
Χο. οὔπω· κακός γε μάντις ἂν γνοίη τάδε.
Τρ. τί φῄς; ἔχεις τι τῶν λελεγμένων δίχα;
Χο. ἄγγελλ᾽ ἰοῦσα, πρᾶσσέ τἀπεσταλμένα.
μέλει θεοῖσιν ὧνπερ ἂν μέλῃ πέρι.
Τρ. ἀλλ᾽ εἶμι καὶ σοῖς ταῦτα πείσομαι λόγοις.
γένοιτο δ᾽ ὡς ἄριστα σὺν θεῶν δόσει.

Χο. νῦν παραιτουμένᾳ μοι, πάτερ [στρ. α.
Ζεῦ θεῶν Ὀλυμπίων,
δὸς τύχας εὖ τυχεῖν κυρίως
τὰ σώφρον᾽ εὖ μαιομένοις ἰδεῖν.
διὰ δίκας πᾶν ἔπος
ἔλακον, ὦ Ζεῦ, σύ νιν φυλάσσοις.

ἐέ, πρὸ δὲ δὴ ᾽χθρῶν [ἐφ. α.
τὸν ἔσωθεν μελάθρων, Ζεῦ,
θές, ἐπεί νιν μέγαν ἄρας,
δίδυμα καὶ τριπλᾶ
παλίμποινα θέλων ἀμείψει.

ἴσχε δ᾽ ἀνδρὸς φίλου πῶλον εὖ- [ἀντ. α.
νιν ζυγέντ᾽ ἐν ἅρμασιν
πημάτων, ἐν δρόμῳ προστιθεὶς
μέτρον. τίς ἂν σῳζόμενον ῥυθμὸν
τοῦτ᾽ ἴδοι διὰ πέδον
ἀνομένων βημάτων ὄρεγμα;

779 ἄγγελλ᾽ Robortello; ἄγγελ᾽ M 780 μέλει . . . μέλῃ Turnebus: μέλλει . . . μέλλῃ M 783 παραιτουμένᾳ μοι Turnebus: παραιτουμέν᾽ ἐμοὶ M 785 εὖ τυχεῖν Bamberger: τυχεῖν δέ μου M 786 σώφρον᾽ εὖ Hermann: σωφροσυνευ M 787 διὰ δίκας Pauw: διαδικᾶσαι M: κὰδ δίκαν scholio putat indicari Hermann ἅπαν ἔπος Weil 788 ὦ Ζεῦ, σύ Hermann: Ζεῦ σὺ δὲ M 790 τὸν ἔσωθεν μελάθρων, Ζεῦ Seidler: τῶν ἔσω μελάθρων, ὦ Ζεῦ M 791 νιν Seidler: μιν M 794 ἴσχε Pauw: ἴσθι M 795 ἅρμασιν e schol. Hermann: ἅρματι M 798 ἴδοι διὰ πέδον Blomfield: ἰδεῖν δάπεδον M Post 799 iterat vv. 789–93 Schneider

οἵ τ' ἔσω δωμάτων [στρ. β.
πλουτογαθῆ μυχὸν ἐνίζετε,
κλῦτε, σύμφρονες θεοί·
[ἄγετε] τῶν πάλαι πεπραγμένων
λύσασθ' αἷμα προσφάτοις δίκαις·
γέρων φόνος μηκέτ' ἐν δόμοις τέκοι.

τὸ δὲ καλῶς κτίμενον ὦ μέγα ναίων [ἐφ. β.
στόμιον, εὖ δὸς ἀνιδεῖν δόμον ἀνδρός,
καί νιν ἐλευθερίας φῶς
λαμπρὸν ἰδεῖν φιλίοις
ὄμμασιν ⟨ἐκ⟩ δνοφερᾶς καλύπτρας.

ξυλλάβοι δ' ἐνδίκως [ἀντ. β.
παῖς ὁ Μαίας ἐπιφορώτατος
πρᾶξιν οὐρίαν θέλων·
[πολλὰ δ' ἄλλα φανεῖ χρῄζων κρυπτά].
ἄσκοπον δ' ἔπος λέγω·
νύκτα πρό τ' ὀμμάτων σκότον φέρει,
καθ' ἡμέραν δ' οὐδὲν ἐμφανέστερος.

καὶ τότ' ἤδη κλυτὸν [στρ. γ.
δωμάτων λυτήριον,
θῆλυν οὐριοστάταν
† ὁμοῦ κρεκτὸν γοα-
τὰν νόμον μεθήσομεν.

800 ἔσω Hermann : ἔσωθε M 801 πλουτογαθῆ Turnebus : πλουταγαθῆ M ἐνίζετε Hermann : νομίζετε M 802 κλῦτε Dindorf : κλύετε M 803 ἄγετε seclusit Schütz πεπραγμένων secludit Hermann, qui versum post 804 putat excidisse 804 λύσασθ'] λούσαθ' Wecklein 806 τὸ δὲ Robortello : τόδε M κτίμενον Bamberger : κτάμενον M 808 ἐλευθερίας φῶς Dindorf : ἐλευθερίως M 810 λαμπρὸν Dindorf : λαμπρῶς M 811 ὄμμασιν Hermann, ὄμμασι M ἐκ add. Hermann 815 seclusit Heimsoeth : τὰ δ' ἀλά' ἀμφανεῖ χρῄζων (κρυπτά secluso) Hermann 816 λέγω· Müller : λέγων M 817 πρό secludit Wecklein Post 818 iterat 806–11 Schneider 819 τότ' ἤδη Blomfield : τότε δὴ M κλυτὸν Bamberger : πλοῦτον M 822–6 hos vv. nemo ita cum antistropha conciliat ut non longius a codd. aberret 822 γοατὰν Hermann : γοητῶν M

πόλει τάδ᾽ εὖ·
ἐμὸν ἐμὸν κέρδος αὔξεται τόδ᾽· ἄ-
τα δ᾽ ἀποστατεῖ φίλων †.

σὺ δὲ θαρσῶν, ὅταν ἥκῃ μέρος ἔργων, [ἐφ. γ.
ἐπαΰσας Πατρὸς αὐδὰν
θροούσᾳ [πρὸς σὲ] Τέκνον [πατρὸς αὐδὰν]
[καὶ] πέραιν᾽ ἀνεπίμομφον ἄταν.

Περσέως τ᾽ ἐν φρεσὶν [ἀντ. γ.
καρδίαν ἀνασχεθών,
τοῖς θ᾽ ὑπὸ χθονὸς φίλοις,
† τοῖς τ᾽ ἄνωθεν προπράσσων
χάριτας ὀργᾶς λυγρᾶς, ἔνδοθεν
φοινίαν ἄταν τίθει, τὸν αἴτιον δ᾽
ἐξαπολλύων μόρου †.

ΑΙΓΙΣΘΟΣ

ἥκω μὲν οὐκ ἄκλητος, ἀλλ᾽ ὑπάγγελος·
νέαν φάτιν δὲ πεύθομαι λέγειν τινὰς
ξένους μολόντας οὐδαμῶς ἐφίμερον,
μόρον δ᾽ Ὀρέστου. καὶ τόδ᾽ ἀμφέρειν δόμοις
γένοιτ᾽ ἂν ἄχθος δειματοσταγὲς φόνῳ
τῷ πρόσθεν ἑλκαίνουσι καὶ δεδηγμένοις.
πῶς ταῦτ᾽ ἀληθῆ καὶ βλέποντα δοξάσω;
ἢ πρὸς γυναικῶν δειματούμενοι λόγοι
πεδάρσιοι θρῴσκουσι, θνῄσκοντες μάτην;

824 πόλει τάδ᾽ Blomfield : πόλει· τὰ δ᾽ M 825 ἀέξεται M 828 αὐδὰν e proximo versu Seidler : ἔργῳ M 829 πρὸς σὲ et πατρὸς αὐδὰν seclusit Seidler 830 πέραιν᾽ Auratus : καὶ περαίνων M ἀνεπίμομφον Schütz : ἐπίμομφον M 832 ἀνασχεθών Grotefend : σχεθὼν M 833 θ᾽ Robortello : δ᾽ M φίλοισι M 835 χάριτας Schütz : χάριτος M λυγρᾶς Blomfield : λυπρᾶς M 836 τίθει Davies : τιθεὶς M 837 ἐξαπολλύων Heimsoeth : ἐξαπολλὺς M μόρου Turnebus : μόρον M Post 837 iterat vv. 827–30 Schneider 840 ἐφήμερον mutatum in ἐφίμερον M 842 δειματοσταγὲς Victorius : δειματοστάγ᾽ ἐσ M 843 ἑλκαίνουσι καὶ δεδηγμένοις Bamberger : ἑλκαίνοντι καὶ δεδηγμένῳ M

τί τῶνδ᾽ ἂν εἴποις ὥστε δηλῶσαι φρενί;
Χο. ἠκούσαμεν μέν, πυνθάνου δὲ τῶν ξένων
εἴσω παρελθών. οὐδὲν ἀγγέλων σθένος
ὡς αὐτὸν αὐτῶν ἄνδρα πεύθεσθαι πάρα.
Αι. ἰδεῖν ἐλέγξαι τ᾽ αὖ θέλω τὸν ἄγγελον,
εἴτ᾽ αὐτὸς ἦν θνῄσκοντος ἐγγύθεν παρών,
εἴτ᾽ ἐξ ἀμαυρᾶς κληδόνος λέγει μαθών.
οὔτοι φρέν᾽ ἂν κλέψειεν ὠμματωμένην.

Χο. Ζεῦ Ζεῦ, τί λέγω, πόθεν ἄρξωμαι
τάδ᾽ ἐπευχομένη κἀπιθεάζουσ᾽,
ὑπὸ δ᾽ εὐνοίας
  πῶς ἴσον εἰποῦσ᾽ ἀνύσωμαι;
νῦν γὰρ μέλλουσι μιανθεῖσαι
πειραὶ κοπάνων ἀνδροδαΐκτων
ἢ πάνυ θήσειν Ἀγαμεμνονίων
  οἴκων ὄλεθρον διὰ παντός,
ἢ πῦρ καὶ φῶς ἐπ᾽ ἐλευθερίᾳ
δαίων ἀρχάς τε πολισσονόμους
  πατέρων θ᾽ ἕξει μέγαν ὄλβον.
τοιάνδε πάλην μόνος ὢν ἔφεδρος
δισσοῖς μέλλει θεῖος Ὀρέστης
  ἅψειν. εἴη δ᾽ ἐπὶ νίκῃ.
Αι. ἐή, ὀτοτοτοῖ.
Χο. ἔα ἔα μάλα·
πῶς ἔχει; πῶς κέκρανται δόμοις;
ἀποσταθῶμεν πράγματος τελουμένου,
ὅπως δοκῶμεν τῶνδ᾽ ἀναίτιαι κακῶν
εἶναι· μάχης γὰρ δὴ κεκύρωται τέλος.

849 εἴσω Blomfield: ἔσω M 850 αὐτὸν Canter: αὐτὸς M αὐτῶν Turnebus: αὐτὸν M πάρα Portus: πέρι M 852 ἦεν M 854 φρέν᾽ ἂν Elmsley: φρένα M 856 κἀπιθοάζουσα M, οα in litura 865 πατέρων θ᾽ ἕξει Weil: ἕξει πατέρων M 867 θεῖος Turnebus: θείοις M 872 ἀποσταθῶμεν Robortello: ἀποσταθῶ μὲν M, ἄπο σταθῶ μὲν m

Οι. οἴμοι, πανοίμοι δεσπότου πεπληγμένου·
οἴμοι μάλ᾽ αὖθις ἐν τρίτοις προσφθέγμασιν.
Αἴγισθος οὐκέτ᾽ ἔστιν. ἀλλ᾽ ἀνοίξατε
ὅπως τάχιστα, καὶ γυναικείους πύλας
μοχλοῖς χαλᾶτε· καὶ μάλ᾽ ἡβῶντος δὲ δεῖ,
οὐχ ὥστ᾽ ἀρῆξαι διαπεπραγμένῳ· τί γάρ;
ἰοὺ ἰού.
κωφοῖς ἀυτῶ καὶ καθεύδουσιν μάτην
ἄκραντα βάζω. ποῖ Κλυταιμήστρα; τί δρᾷ;
ἔοικε νῦν αὖ τῆσδ᾽ ἐπιξήνου πέλας
αὐχὴν πεσεῖσθαι πρὸς δίκην πεπληγμένος.
Κλ. τί δ᾽ ἐστὶ χρῆμα; τίνα βοὴν ἵστης δόμοις;
Οι. τὸν ζῶντα καίνειν τοὺς τεθνηκότας λέγω.
Κλ. οἲ ᾽γώ. ξυνῆκα τοὔπος ἐξ αἰνιγμάτων.
δόλοις ὀλούμεθ᾽, ὥσπερ οὖν ἐκτείναμεν.
δοίη τις ἀνδροκμῆτα πέλεκυν ὡς τάχος·
εἰδῶμεν εἰ νικῶμεν, ἢ νικώμεθα.
ἐνταῦθα γὰρ δὴ τοῦδ᾽ ἀφικόμην κακοῦ.

Ορ. σὲ καὶ ματεύω· τῷδε δ᾽ ἀρκούντως ἔχει.
Κλ. οἲ ᾽γώ. τέθνηκας, φίλτατ᾽ Αἰγίσθου βία.
Ορ. φιλεῖς τὸν ἄνδρα; τοιγὰρ ἐν ταὐτῷ τάφῳ
κείσει. θανόντα δ᾽ οὔτι μὴ προδῷς ποτε.
Κλ. ἐπίσχες, ὦ παῖ, τόνδε δ᾽ αἴδεσαι, τέκνον,
μαστόν, πρὸς ᾧ σὺ πολλὰ δὴ βρίζων ἅμα
οὔλοισιν ἐξήμελξας εὐτραφὲς γάλα.
Ορ. Πυλάδη, τί δράσω; μητέρ᾽ αἰδεσθῶ κτανεῖν;

ΠΥΛΑΔΗΣ

ποῦ δὴ τὰ λοιπὰ Λοξίου μαντεύματα

875 *πανοίμοι* Porson : *πᾶν οἴμοι* (ut videtur in rasura) M *πεπληγμένου* Schütz : *τελουμένου* (ex 872) M 880 *ὥστ᾽* Porson : *ὡς δ᾽* M *διαπεπραγμένῳ* e schol. Turnebus : *διαπεπραγμένων* M 883 *αὖ τῆσδ᾽* Martin : *αὐτῆς* M *ἐπιξήνου* Abresch : *ἐπὶ ξυροῦ* M 884 *δίκην* M (sic M) 887 *οἲ ἐγώ* M (idem error 893, 928) 890 *εἰ* Turnebus : *ἢ* M 896 *δ᾽ αἴδεσαι* Sophianus : *δήσεται* M 897 *ᾧ σὺ* Robortello : *ὠκὺ* M 900 *δὴ* Auratus : *δαὶ* M

τὰ πυθόχρηστα, πιστά τ' εὐορκώματα;
ἅπαντας ἐχθροὺς τῶν θεῶν ἡγοῦ πλέον.
Ορ. κρίνω σὲ νικᾶν, καὶ παραινεῖς μοι καλῶς.
ἕπου, πρὸς αὐτὸν τόνδε σὲ σφάξαι θέλω.
καὶ ζῶντα γάρ νιν κρείσσον' ἡγήσω πατρός·
τούτῳ θανοῦσα ξυγκάθευδ', ἐπεὶ φιλεῖς
τὸν ἄνδρα τοῦτον, ὃν δ' ἐχρῆν φιλεῖν στυγεῖς.
Κλ. ἐγώ σ' ἔθρεψα, σὺν δὲ γηράναι θέλω.
Ορ. πατροκτονοῦσα γὰρ ξυνοικήσεις ἐμοί;
Κλ. ἡ Μοῖρα τούτων, ὦ τέκνον, παραιτία.
Ορ. καὶ τόνδε τοίνυν Μοῖρ' ἐπόρσυνεν μόρον.
Κλ. οὐδὲν σεβίζει γενεθλίους ἀράς, τέκνον;
Ορ. τεκοῦσα γάρ μ' ἔρριψας ἐς τὸ δυστυχές.
Κλ. οὔτοι σ' ἀπέρριψ' ἐς δόμους δορυξένους.
Ορ. αἰσχρῶς ἐπράθην ὢν ἐλευθέρου πατρός.
Κλ. ποῦ δῆθ' ὁ τῖμος, ὅντιν' ἀντεδεξάμην;
Ορ. αἰσχύνομαί σοι τοῦτ' ὀνειδίσαι σαφῶς.
Κλ. ἀλλ' εἴφ' ὁμοίως καὶ πατρὸς τοῦ σοῦ μάτας.
Ορ. μὴ 'λεγχε τὸν πονοῦντ' ἔσω καθημένη.
Κλ. ἄλγος γυναιξὶν ἀνδρὸς εἴργεσθαι, τέκνον.
Ορ. τρέφει δέ γ' ἀνδρὸς μόχθος ἡμένας ἔσω.
Κλ. κτενεῖν ἔοικας, ὦ τέκνον, τὴν μητέρα.
Ορ. σύ τοι σεαυτήν, οὐκ ἐγώ, κατακτενεῖς.
Κλ. ὅρα, φύλαξαι μητρὸς ἐγκότους κύνας.
Ορ. τὰς τοῦ πατρὸς δὲ πῶς φύγω, παρεὶς τάδε;
Κλ. ἔοικα θρηνεῖν ζῶσα πρὸς τύμβον μάτην.
Ορ. πατρὸς γὰρ αἶσα τόνδε σουρίζει μόρον.
Κλ. οἳ 'γὼ τεκοῦσα τόνδ' ὄφιν ἐθρεψάμην.
Ορ. ἦ κάρτα μάντις οὐξ ὀνειράτων φόβος.

901 τ' Hermann : δ' M 905 κρείσσον' Turnebus : κρέσσον' M 908 σὺν Auratus : νῦν M 911 ἐπώρσυνεν M 912 σὲ βίζηι M, σεβίζηι m 915 αἰσχρῶς Heath : διχῶς M 917 σοι Canter : σου M 918 ἀλλ' Hermann : μὴ ἀλλ' M (μὴ e v. 919) 927 σουρίζει Elmsley : σ' ὁρίζει M 928 cf. ad 887 Post 929 Klyt. responsum excidisse putat Wellauer

ἔκανες ὃν οὐ χρῆν, καὶ τὸ μὴ χρεὼν πάθε.
Χο. *στένω μὲν οὖν καὶ τῶνδε συμφορὰν διπλῆν.*
ἐπεὶ δὲ πολλῶν αἱμάτων ἐπήκρισε
τλήμων Ὀρέστης, τοῦθ' ὅμως αἱρούμεθα,
ὀφθαλμὸν οἴκων μὴ πανώλεθρον πεσεῖν.

ἔμολε μὲν δίκα Πριαμίδαις χρόνῳ, [*στρ. α.*
βαρύδικος ποινά·
ἔμολε δ' ἐς δόμον τὸν Ἀγαμέμνονος
διπλοῦς λέων, διπλοῦς Ἄρης.
ἔλασε δ' ἐς τὸ πᾶν
ὁ πυθόχρηστος φυγὰς
θεόθεν εὖ φραδαῖσιν ὡρμημένος.

ἐπολολύξατ' ὦ δεσποσύνων δόμων [*ἐφ. α.*
ἀναφυγὰς κακῶν καὶ κτεάνων τριβᾶς
ὑπαὶ δυοῖν μιαστόροιν,
δυσοίμου τύχας.

ἔμολε δ' ᾧ μέλει κρυπταδίου μάχας [*ἀντ. α.*
δολιόφρων ποινά·
ἔθιγε δ' ἐν μάχᾳ χερὸς ἐτήτυμος
Διὸς κόρα—Δίκαν δέ νιν
προσαγορεύομεν βροτοὶ τυχόντες καλῶς—
ὀλέθριον πνέουσ' ἐν ἐχθροῖς κότον·

τάνπερ ὁ Λοξίας ὁ Παρνασίας [*στρ. β.*
μέγαν ἔχων μυχὸν χθονὸς ἐπορθιά-

930 *ἔκανες* Pauw : *κάνεσγ'* M 936 *βαρύδικος* Victorius : *καρύδικος* codd. 939 *ἔλασε* e schol. Pauw : *ἔλακε* M 940 *πυθόχρηστος* Butler : *πυθοχρήστας* (H supra *α* scr. m) M 941 *εὖ φραδαῖσιν* Hermann : *εὐφραδαῖσιν* M 943 *τριβᾶς* Stanley : *τριβὰς* M 944 *ὑπαὶ* Hermann : *ὑπὸ* M *δυοῖν* G : *δοιοῖν* M 948 *δ' ἐν* Abresch : *δὲ* M 951 *ἐν*] *ἐπ'* Schütz Post 951 iterat 942–5 Schneider 952 *τάνπερ . . . Παρνασίας* Paley : *τάπερ . . . Παρνάσσιος* M 954 *ἐπορθιάζων* Paley : *ἐπ' ὄχθει ἄξεν* M

ζων ἀδόλοις δόλοις
βλαπτομέναν χρονισθεῖσαν ἐποίχεται.
κρατεῖται ⟨δέ⟩ πως τὸ θεῖον [παρὰ] τὸ μὴ
ὑπουργεῖν κακοῖς.
ἄξια δ' οὐρανοῦχον ἀρχὰν σέβειν·
πάρα τὸ φῶς ἰδεῖν.

μέγα τ' ἀφῃρέθη ψάλιον οἰκέων, [*ἐφυμν. β.*
ἄναγε μὰν δόμοι· πολὺν ἄγαν χρόνον
χαμαιπετεῖς ἔκεισθ' ἀεί.
. . . . .

τάχα δὲ παντελὴς χρόνος ἀμείψεται [*ἀντ. β.*
πρόθυρα δωμάτων, ὅταν ἀφ' ἑστίας
μύσος πᾶν κλύσῃ
καθαρμοῖσιν ἀτᾶν ἐλατηρίοις.
† *τύχαι δ' εὐπροσωποκοῖται τὸ πᾶν*
ἰδεῖν [ἀκοῦσαι] πρευμενεῖς
μετοίκοις δόμων πεσοῦνται πάλιν †.
πάρα τὸ φῶς ἰδεῖν.

Ορ. *ἴδεσθε χώρας τὴν διπλῆν τυραννίδα*
πατροκτόνους τε δωμάτων πορθήτορας.
σεμνοὶ μὲν ἦσαν ἐν θρόνοις τόθ' ἥμενοι,

955 *ἀδόλοις δόλοις* Weil: *ἀδόλως δολίας* M 956 *χρονισθεῖσαν* Hermann: *ἐν χρόνοις θεῖσαν* M 957 *δέ* add. Hermann *παρὰ* seclusit Hermann (fort. placeat tota Hermanni coniectura *κρατείτω δ' ἔπος τὸ θεῖον τὸ μή μ'*) 960 *ἄξια δ'* Hermann: *ἄξιον* M 961 *τὸ* Turnebus: *τε* M 962 *μέγα τ' ἀφῃρέθη* Stanley: *μέγαν τ' ἀφῃρέθην* M *οἰκέων* scripsi: *οἴκων* M: *οἰκετῶν* Franz 963 *ἄναγε μὰν δόμοι* Hermann: *ἀναγεμὰν δόμοις* M Post 964 dochmiacus desideratur: fort. *πάρα τὸ φῶς ἰδεῖν* 966 *ἀφ'* m: *ἀμφ'* M 967 *κλύσῃ* scripsi: *ἐλάσει, η* suprascr., M 968 *καθαρμοῖσιν* Hermann: *καθαρμοῖσ* M *ἀτᾶν ἐλατηρίοις* Schütz: *ἄπαν ἐλατήριον* M 969-71 locus vix sanandus *τύχαι δ εὐπροσωποκοῖται* Franz: *τύχα δ' εὐπροσώπω κοίται* (*ι* supra alterum *ω* scr.) M 970 *ἀκοῦσαι* seclusit Hermann *πρευμενεῖς* Paley: *θρεομένοις* M 971 *μετοίκοις δόμων* Schütz: *μετοικοδόμων* M post 972 iterat 962–4 Schneider

φίλοι δὲ καὶ νῦν, ὡς ἐπεικάσαι πάθη
πάρεστιν, ὅρκος τ' ἐμμένει πιστώμασι.
ξυνώμοσαν μὲν θάνατον ἀθλίῳ πατρὶ
καὶ ξυνθανεῖσθαι· καὶ τάδ' εὐόρκως ἔχει.
ἴδεσθε δ' αὖτε, τῶνδ' ἐπήκοοι κακῶν,
τὸ μηχάνημα, δεσμὸν ἀθλίῳ πατρί,
πέδας τε χειροῖν καὶ ποδοῖν ξυνωρίδα.
  τί νιν προσείπω, κἂν τύχω μάλ' εὐστομῶν;
  ἄγρευμα θηρός, ἢ νεκροῦ ποδένδυτον
  δροίτης κατασκήνωμα; δίκτυον μὲν οὖν,
  ἄρκυν τ' ἂν εἴποις καὶ ποδιστῆρας πέπλους.
  τοιοῦτον ἂν κτήσαιτο φηλήτης ἀνήρ,
  ξένων ἀπαιόλημα κἀργυροστερῆ
  βίον νομίζων, τῷδέ τ' ἂν δολώματι
  πολλοὺς ἀναιρῶν πολλὰ θερμαίνοι φρένα.
ἐκτείνατ' αὐτὸ καὶ κύκλῳ παρασταδὸν
στέγαστρον ἀνδρὸς δείξαθ', ὡς ἴδῃ πατήρ,
οὐχ οὑμός, ἀλλ' ὁ πάντ' ἐποπτεύων τάδε
Ἥλιος, ἄναγνα μητρὸς ἔργα τῆς ἐμῆς,
ὡς ἂν παρῇ μοι μάρτυς ἐν δίκῃ ποτέ,
ὡς τόνδ' ἐγὼ μετῆλθον ἐνδίκως μόρον
τὸν μητρός· Αἰγίσθου γὰρ οὐ λέγω μόρον·
ἔχει γὰρ αἰσχυντῆρος, ὡς νόμος, δίκην·
ἥτις δ' ἐπ' ἀνδρὶ τοῦτ' ἐμήσατο στύγος,
ἐξ οὗ τέκνων ἤνεγχ' ὑπὸ ζώνην βάρος,
φίλον τέως, νῦν δ' ἐχθρόν, ὡς φαίνει, κακόν,
τί σοι δοκεῖ; μύραινά γ' εἴτ' ἔχιδν' ἔφυ

976 δὲ Abresch : τε M 978 ἀθλίῳ Portus : ἀθλίως M 983–90 in codd. post φρονήματος (1004) leguntur: huc transtulit Scholefield 986 τ' Hermann : δ' M 987 τοιοῦτον ἂν Turnebus : τοιοῦτο μὰν M φηλήτης Scaliger : φιλήτης M 989 νομίζων Turnebus : νομίζω M 990 φρένα Lobeck : φρενί M 991 αὐτὸ Auratus : αὐτὸν M 997 λέγω e schol. Turnebus : ψέγω M 998 νόμος Portus : νόμου M 1000 ἐξ οὗ Robortello : ἐκ σοῦ M ἤνεγχ' Victorius : ην ἔχη M 1002 γ' εἴτ' Hermann : τ' ἤτ' M : γ' supra prius τ' scr. m

σήπειν θιγοῦσ᾽ ἂν ἄλλον οὐ δεδηγμένον
τόλμης ἕκατι κἀκδίκου φρονήματος.
τοιάδ᾽ ἐμοὶ ξύνοικος ἐν δόμοισι μὴ
γένοιτ᾽· ὀλοίμην πρόσθεν ἐκ θεῶν ἄπαις.

Χο. αἰαῖ αἰαῖ μελέων ἔργων·
στυγερῷ θανάτῳ διεπράχθης.
ἒ ἕ, μίμνοντι δὲ καὶ πάθος ἀνθεῖ.
Ορ. ἔδρασεν ἢ οὐκ ἔδρασε; μαρτυρεῖ δέ μοι
φᾶρος τόδ᾽, ὡς ἔβαψεν Αἰγίσθου ξίφος.
φόνου δὲ κηκὶς ξὺν χρόνῳ ξυμβάλλεται,
πολλὰς βαφὰς φθείρουσα τοῦ ποικίλματος.
νῦν αὐτὸν αἰνῶ, νῦν ἀποιμώζω παρών,
πατροκτόνον θ᾽ ὕφασμα προσφωνῶν τόδε
ἀλγῶ μὲν ἔργα καὶ πάθος γένος τε πᾶν,
ἄζηλα νίκης τῆσδ᾽ ἔχων μιάσματα.
Χο. οὔτις μερόπων ἀσινῆ βίοτον
διὰ παντὸς ἄνατος ἀμείψει.
ἒ ἕ, μόχθος δ᾽ ὁ μὲν αὐτίχ᾽, ὁ δ᾽ ἥξει.
Ορ. ἀλλ᾽ ὡς ἂν εἰδῆτ᾽, οὐ γὰρ οἶδ᾽ ὅπῃ τελεῖ,
ὥσπερ ξὺν ἵπποις ἡνιοστροφῶ δρόμου
ἐξωτέρω· φέρουσι γὰρ νικώμενον
φρένες δύσαρκτοι· πρὸς δὲ καρδίᾳ φόβος
ᾄδειν ἕτοιμος ἠδ᾽ ὑπορχεῖσθαι κότῳ.
ἕως δ᾽ ἔτ᾽ ἔμφρων εἰμί, κηρύσσω φίλοις,
κτανεῖν τέ φημι μητέρ᾽ οὐκ ἄνευ δίκης,

1003 θίγουσ᾽ ἂν (sic) Robortello : θίγουσαν M 1004 κἀκδίκου H. L. Ahrens : κἀνδίκου M 1006 πρόσθεν Turnebus : πρόσθ᾽ M 1007 αἰαῖ αἰαῖ Dindorf : αἲ αἲ M 1010 οὐκ ἔδρασε Turnebus : οὐκ ἔδρασεν M 1018 ἀσινεῖ mutatum in ἀσινῆ M 1019 παντὸς Heath : πάντ᾽ M ἄνατος scripsi : ἄτιμοσ M ἀμείψει Erfurdt : ἀμείψεται M 1020 ἒ ἕ, Klausen : ἑσ M μόχθο M : cetera supplet m ἥξει Turnebus : ἧξε m 1021 ἀλλ᾽ ὡς ἂν Blomfield, εἰδῆτ᾽ Martin, οὐ γὰρ Erfurdt : ἀλλοσἂν εἰ δὴ τοῦτ᾽ ἄρ M 1022 ἡνιοστροφῶ Stanley : ἡνιοστρόφου M 1026 ἕως δ᾽ ἔτ᾽ Robortello : ἕως δέ τ᾽ m : nihil M

πατροκτόνον μίασμα καὶ θεῶν στύγος.
καὶ φίλτρα τόλμης τῆσδε πλειστηρίζομαι
τὸν πυθόμαντιν Λοξίαν, χρήσαντ' ἐμοὶ
πράξαντι μὲν ταῦτ' ἐκτὸς αἰτίας κακῆς
εἶναι, παρέντα δ'—οὐκ ἐρῶ τὴν ζημίαν·
τόξῳ γὰρ οὔτις πημάτων προσίξεται.
καὶ νῦν ὁρᾶτέ μ', ὡς παρεσκευασμένος
ξὺν τῷδε θαλλῷ καὶ στέφει προσίξομαι
μεσόμφαλόν θ' ἵδρυμα, Λοξίου πέδον,
πυρός τε φέγγος ἄφθιτον κεκλημένον,
φεύγων τόδ' αἷμα κοινόν· οὐδ' ἐφ' ἑστίαν
ἄλλην τραπέσθαι Λοξίας ἐφίετο.
καὶ μαρτυρεῖν μὲν ὡς ἐπορσύνθη κακὰ
τάδ' ἐν χρόνῳ μοι πάντας Ἀργείους λέγω·
φεύγω δ' ἀλήτης τῆσδε γῆς ἀπόξενος,
ζῶν καὶ τεθνηκὼς τάσδε κληδόνας λιπών.

Χο. ἀλλ' εὖ γ' ἔπραξας, μηδ' ἐπιζευχθῇς στόμα
φήμῃ πονηρᾷ μηδ' ἐπιγλωσσῶ κακά,
ἐλευθερώσας πᾶσαν Ἀργείων πόλιν,
δυοῖν δρακόντοιν εὐπετῶς τεμὼν κάρα.

Ορ. ἆ, ἆ.
δμωαὶ γυναῖκες αἵδε Γοργόνων δίκην
φαιοχίτωνες καὶ πεπλεκτανημέναι
πυκνοῖς δράκουσιν· οὐκέτ' ἂν μείναιμ' ἐγώ.

Χο. τίνες σε δόξαι, φίλτατ' ἀνθρώπων πατρί,
στροβοῦσιν; ἴσχε, μὴ φόβου νικῶ πολύ.

Ορ. οὐκ εἰσὶ δόξαι τῶνδε πημάτων ἐμοί·
σαφῶς γὰρ αἵδε μητρὸς ἔγκοτοι κύνες.

1038 ἐφ' ἑστίαν Turnebus : ἐφέστιον M Post 1039 legitur in codd. 1041 : transposuit Blomfield 1040 μὲν ὡς Blomfield : μοι μενέλεως M 1044 γ' ἔπραξας Tyrwhitt : τε πράξασ M ἐπιζευχθῇς Heath : ἐπιζεύχθη M 1045 φήμῃ πονηρᾷ Auratus : φῆμαι πονηραὶ M 1045–6 κακά· ἠλευθέρωσας Blomfield Ἀργείων Porson : ἀργείην M 1050 οὐκέτ' ἂν μείναιμ' Tzetzes : οὐκ ἔτ' ἀμμείνοιμ' M 1052 φόβου νικῶ Porson : φοβοῦ νικῶν M 1054 σαφεῖς Wecklein

Χο. ποταίνιον γὰρ αἷμά σοι χεροῖν ἔτι·
ἐκ τῶνδέ τοι ταραγμὸς ἐς φρένας πίτνει.
Ορ. ἄναξ Ἄπολλον, αἵδε πληθύουσι δή,
κἀξ ὀμμάτων στάζουσιν αἷμα δυσφιλές.
Χο. εἷς σοὶ καθαρμός· Λοξίας δὲ προσθιγὼν
ἐλεύθερόν σε τῶνδε πημάτων κτίσει.
Ορ. ὑμεῖς μὲν οὐχ ὁρᾶτε τάσδ', ἐγὼ δ' ὁρῶ·
ἐλαύνομαι δὲ κοὐκέτ' ἂν μείναιμ' ἐγώ.
Χο. ἀλλ' εὐτυχοίης, καί σ' ἐποπτεύων πρόφρων
θεὸς φυλάσσοι καιρίοισι συμφοραῖς.

ὅδε τοι μελάθροις τοῖς βασιλείοις
τρίτος αὖ χειμὼν
πνεύσας γονίας ἐτελέσθη.
παιδοβόροι μὲν πρῶτον ὑπῆρξαν
μόχθοι τάλανές [τε Θυέστου]·
δεύτερον ἀνδρὸς βασίλεια πάθη·
λουτροδάικτος δ' ὤλετ' Ἀχαιῶν
πολέμαρχος ἀνήρ·
νῦν δ' αὖ τρίτος ἦλθέ ποθεν σωτήρ,
ἢ μόρον εἴπω;
ποῖ δῆτα κρανεῖ, ποῖ καταλήξει
μετακοιμισθὲν μένος ἄτης;

1057 πληθύουσι Turnebus : πληθύουσαι M 1059 εἷς σοὶ Erfurdt : εἴσω mutatum in εἰσσ' ὁ M Λοξίας Auratus : λοξίου M 1062 κοὐκέτ' ἂν μείναιμ' Robortello : κοὐκ ἔτ' ἀμμείναιμ' M 1067 πνεύσας Scaliger : πνεούσας M : πνοιᾶς φονίας Hartung 1068 παιδοβόροι Auratus : παιδόμοροι M 1069 τε θυέστου seclusit Hermann

AESCHYLUS

CHOEPHOROI

WITH INTRODUCTION AND NOTES

BY

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PART II.—NOTES

NEW EDITION, REVISED

OXFORD
AT THE CLARENDON PRESS

NOTES.

THE opening of the play is unfortunately not in the MSS., the Medicean being mutilated before the others which have the Choephoroi were copied from it. The MSS. begin line 10 *τί χρῆμα λεύσσω;* It is, of course, impossible to say how much is lost.

Three fragments, however, have been recovered, all to be referred with certainty (or very high probability) to the prologue.

Lines 1–5 come from Ar. Ran. 1126, 1172. [Herm. thinks they do not come consecutively, and would interpolate lost lines between 3 and 4; but the supposition is needless. They are suitable as they stand: and *πέραινε ἕτερον*, Ran. 1170, means 'go on with another,' i. e. 'continue the next line,' like *λέγ' ἕτερον* 1151.]

ll. 6–7 are from a Scholiast on Pind. Pyth. 4. 146; the Scholiast quotes them with the words *'Ορέστης φησὶ τῷ 'Αγαμέμνονι*, which strongly point to this speech at the tomb.

ll. 8–9 are from a Scholiast on Eur. Alc. 784, who quotes the lines expressly as from the Choephoroi.

PROLOGUE. *The scene is the tomb of Agamemnon in Argos. The back of the scene is the palace, with statues of Zeus, Apollo, and Hermes. Enter Orestes and Pylades from exile. Orestes prays at the tomb, addressing first the statue of Hermes:—*

ll. 1–21. 'Hermes, save me and help: I lay here a lock of hair in mourning for my father. Ha! what is this gathering of women in black robes? And Elektra my sister, too! let us stand apart and see.'

l. 1. **χθόνιε.** The deities who had to do with the underworld were called *χθόνιοι*, such as Ge, Pluto, Eumenides, Hermes, etc., the latter as the conductor of the Dead to the nether regions. The adj. *χθόνιος* is used for '*under*-ground,' just as we say '*in* the earth,' '*in* the ground,' as well as '*under*.'

πατρῷ' ἐποπτεύων κράτη may mean 'guarding *my* father's power,' i.e. as the helper of the dead protecting the interests and palace of Agamemnon: so Con., Schütz., Butl., etc.; or it may mean 'that watchest

over *thy* father's power, i.e. that hast power' among the dead given thee by Zeus. So Klaus., Peile, Bothe, Kock (on Aristoph. l. c.).

The second is the best: for *πατρῷα* naturally refers to Ἑρμῆ · and so Aeschylus himself[1] interprets it in Aristophanes, Ran. 1144.

l. 3. This line is in Aristophanes the subject of comment. Euripides objects to it as repetition: but Aeschylus points out (Ran. 1163) that 'to come' may be said by a citizen: but **κατέρχομαι** only by an *exile.*

κατελθεῖν, lit. 'to come down,' came to mean 'to return from exile,' no doubt because of its nautical meaning 'to come to land': for all Greek exiles went across the sea.

l. 5. **κλύειν, ἀκοῦσαι,** 'to hear, to hearken,' a common Greek rhetorical repetition. Euripides again (Ar. Ran. 1173) attacks this for tautology, *τοῦθ' ἕτερον αὖθις* (read *αὖ δὶς*) *λέγει*: but this time Dionysos gives a burlesque defence of it, 'He was speaking to the dead, you rascal, and even thrice-repeated words cannot reach them.'

ll. 6–9. The general sense of these fragments is clear: 'I have just offered a lock of hair to Inachos: this I offer in mourning for my father: for at his burial I was far away and could not mourn.' Inachos, river and river-god of Argos: he would reach the river first.

l. 6. Eustathius (Archbishop of Thessalonica and Byzantine scholar of the 12th century, A.D.) tells us, in his comment on Iliad 2, that 'the Greeks shaved their hair *in time of grief* and also *on reaching manhood* . . . this was the *πλόκαμος θρεπτήριος* of Aeschylus, and the other *πενθητήριος*.' So the one is 'the lock of nurture,' the other 'the lock of mourning.' The first is offered to Inachos, according to the custom of offering hair to rivers (as the life-giving powers). So Achilles to Spercheios, Iliad 23. 146.

θρεπτήριος is therefore best taken not as passive, 'cherished,' for Inachos, but as describing vaguely the connection of the offering with the *τροφή* or 'nurture' of the youth. It is clearly an adjective.

l. 7. *Here Orestes lays the lock upon the tomb.*

l. 9. **οὐδ' ἐξέτεινα χεῖρ',** 'nor did I stretch out my hand,' in the attitude of mourning, as Eur. Alc. 768 shows, *οὐδ' ἐξέτεινα χεῖρ' ἀποιμώζων*. The reading *ἐπ' ἐκφοράν* is therefore rightly corrected by Dind. to *ἐπ' ἐκφορᾷ*, *at* the burial, not *to.*

Here a procession is seen approaching the tomb, consisting of the princess Elektra, and the Chorus of captive women, dressed in black and bearing urns for libation. Their cheeks are torn, and their garments rent in sign of grief.

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[1] It is Aeschylus, not Dionysos, for the latter always interrupts with burlesque; and moreover *ἐξήμαρτες* in the next line makes it more likely that Aeschylus is the speaker.

l. 12. **πρέπουσα**, 'conspicuous,' a favourite word of Aeschylus, of anything that thrusts itself upon the senses; usually the *sight* (cf. 18, 24), but also the *hearing*, *οἶμαι βοὴν πρέπειν* Ag. 321, and even the *smell*, *ἀτμὸς ὥσπερ ἐκ τάφου πρέπει* Ag. 1311.

ποίᾳ ξυμφορᾷ προσεικάσω; 'to what sorrow shall I liken it?' an abridged but unmistakable expression: he means, 'What woe can I guess to be the cause of this mourning?'

l. 14. **ἐπεικάσας τύχω**, 'shall I rightly surmise?' (lit. 'shall I be right in conjecturing? shall I hit the mark?'), a common sense of *τυγχάνω*, *κυρέω*, etc. So *τί νιν καλοῦσα τύχοιμ' ἄν*; Ag. 1232. See below, 418. *τύχω* is the deliberative subjunctive.

l. 15. **νερτέροις μειλίγματα**, 'to soothe the powers below,' i.e. the dead, whose anger brings woe on the living. This excellent correction, *μειλίγματα* for *μειλίγμασιν* (the MSS. reading due to obvious confusion) is confirmed by Pers. 610, where the same idea occurs, *χοὰς . . . νεκροῖσι μειλικτήρια.*

l. 18. **πρέπουσαν**, here of demeanour and expression rather than of dress, 'with signs of bitter grief.'

The rise here to indignant prayer for vengeance is caused by the sight of his dear sister overwhelmed with woe.

l. 21. **προστροπή**, 'supplication,' is abstract for concrete: 'suppliant throng.'

Orestes and Pylades draw aside out of view. The Chorus, now fully entered, group round the tomb (which is probably the *θυμέλη* or central altar of the orchestra) *and sing.*

PARODOS 22–83.

'I come with libations and lament (strophe 1). There has been a terrible vision; the seers say the dead are wroth (ant. 1). The impious queen sends this vain offering. Alas for the fated house! (str. 2). Our old reverence is gone, and now men fear the powerful: Justice waits (ant. 2). The shed blood on the earth is uneffaced (str. 3). Maidenhood and life once lost are lost for ever (ant. 3). I have the hard fate of a slave, to see the ill, and curb my hate, and mourn in secret (epode).'

l. 23. **χοὰς προπομπός**, 'escorting the libations,' acc. after the adjective, like *ἀπότροπον ἄγος* 155, *πολλὰ ξυνίστορα* Ag. 1090, *ἄπορα πόριμος* Prom. 904, *σὲ φύξιμος* Soph. Antig. 786, where, as here, the adj. is verbal or quasi-verbal. There is therefore no need to read *χοᾶν*, with Cas., Scholef., and others.

ὀξύχειρι σὺν κτύπῳ must mean 'with sharp ring of hands,' i.e. they beat their breasts with sharp sound. [The word occurs again, 427, in the same sense, and there is no need to read *κόπῳ*, with Pauw, Kirch., and others.]

l. 24. **πρέπει**, 'is scarred.' Observe the double dat., two slightly different uses of the instrumental, both quite natural, 'is scored with fresh furrow by the bloody rendings of my nail.'

l. 28. **λακίδες** may be either 'the rendings' (abstract) or 'the tatters' (concrete). If we take the first, **στολμοί** will be in a kind of loose apposition: literally, 'And from grief the rendings of garments destroying the tissue have burst aloud, the folds of my robes before my breast,' etc., i.e. 'My garments are rent aloud, the woven fabric is torn, the folds,' etc.

If we take the second, **λινοφθόροι λακίδες ὑφ.** must mean 'the rent tatters of linen robes,' a possible, but rather harsh use of the adj., so that the first is better. Moreover in Aesch. *λακίς* is usually abstract, Pers. 125, Supp. 120, 903.

[Herm. and Pal. and Weil, following the Scholiast, take *στολμοί* subj., *λακίδες* predic. 'The folds . . . burst *into* tatters,' but the order of the words is strong against this artificial interpretation.]

l. 31. 'Struck with woeful calamities,' a phrase properly applicable to the *persons*, is boldly and effectively transferred to the *robes*: as though the blow of the hand rending the robe *was* the blow of fate which caused the grief.

l. 32. 'For bristling Terror, clear prophet of dreams to the house . . . uttered a cry from within in the dead of night,' a splendid Aeschylean personification. The dream really came to Klytaemnestra, and it was her waking cry of terror: but the poet finely makes Terror himself cry out. [Some keep MS. *φοῖβος*, with *δέ* for *γάρ*: far less impressive.]

l. 34. **ἀμβόαμα**, Epic syncope of *ἀνά*, like the Homeric *ἀγκαλέω*, *ἀλλέξαι*, *ἀγξηραίνω*, etc. So Aesch. has *ἐπαντείλασαν* Ag. 27, Cho. 282, *ἀνδαίω* Ag. 305, *ἀμπίπτει* ib. 1599, *ἀμπέμπων* Cho. 382, *ἐπαμβατήρ* ib. 280.

l. 35. **περὶ φόβῳ**, 'in fear' (cause of the cry). So *περὶ τάρβει* Pers. 696; and Pind. has *περὶ δείματι*, *περὶ τιμᾷ*. The comm. are exercised about *φόβος* followed by *περὶ φόβῳ*; but Wordsw. quotes Alc. 50. *Θάνατος* is said *θάνατον ἐμβαλεῖν*: and Con. well adds Milton, Ode on Nativ., where 'Peace . . . strikes a universal peace.'

l. 36. **πίτνων ἐν**, 'falling on,' Epic use of *ἐν* after verbs of motion, like *ἐνὶ στήθεσσιν ὀρούσας*. So Aesch. has *φέρουσ' ἐν ἡμῖν* Ag. 1450.

l. 38. **ὑπέγγυοι**, 'pledged' to the truth: it is better so than to take *θεόθεν ὑπέγγυοι*, 'warranted by the gods' (Peile, Kl., Pal., Weil), a meaning which *ὑπέγγυοι* will hardly bear. The Schol. impartially gives both.

l. 39. **μέμφεσθαι**, not uncommonly with dative (Theb. 560, Pr. 63): but the want of case is not felt here because of *τοῖς κτανοῦσι* which follows with *ἐγκοτεῖν*. *τούς*, the plural is due to a euphemism; it is a *vaguer* way of speaking of what is fearful. So 53.

l. 42. If the MSS. ἀχάριν be kept here, **ἀπότροπον** must have the second syllable long. The comm. quote Eur. Phoen. 586 *τῶνδ' ἀπότροποι κακῶν*, but Eur. is hardly a guide for Aesch. in metrical usage.

I prefer Elmsley's **ἀχάριτον**. The fact that Aesch. uses *χάριν ἄχαριν* Ag. 1545, Prom. 545, may be used as an argument for *ἀχάριτον*, as it accounts for a scribe who knew Aesch. altering the reading here. Moreover *ἀχάριτον* makes the correspondence not only of metre but of syllables exact.

The 'unwelcome offering to avert ill' is Klytaemnestra's libation, unwelcome because the murderess offers it.

l. 44. **ἰὼ γαῖα μαῖα**, 'O mother earth!' an exclamation of horror at the impious attempt of the murderess to avert wrath by sacrifice. So *ὦ γαῖα μῆτερ* Hipp. 601.

l. 45. **μωμένα**, 'desiring,' to offer successfully, that is.

l. 47. **ἔπος τόδ'** must refer to something not yet said, else it would be *ἐκβαλοῦσα*; and the common view is probably right, that 'the word' which the Chorus fear to utter is the prayer (which had to accompany the libations) that all might be well. (Schol. refer it to *δύσθεος γυνά*, which they suppose to be said *sotto voce*: a hardly probable view.)

l. 48. **λύτρον** (certain emendation of Canter for meaningless *λυγρόν*), 'release,' i. e. for the guilty, from wrath and defilement.

l. 51. 'Sunless gloom, amid the curses of all men, overshadows the house.' Aesch. is particularly powerful in depicting (or suggesting) fear and guilt and impending doom.

l. 53. **θανάτοισι**, dat. of cause. So *τύχαις* 83.

l. 54. **σέβας**, 'majesty,' i. e. of Agamemnon. There was no resistance to Agamemnon, but this was due to reverence for his majesty, 'unconquerable, resistless, invincible.' Neither do they resist Aegisthos: but this is due to 'Fear,' because of his wealth and power. The Schol. explains it fully and rightly.

l. 58. **περαῖνον**, intrans., not merely 'passing through,' which is weak, but 'working,' lit. 'accomplishing' its will.

l. 59. **τις**, 'men' are afraid; *τις* is a generalizing word, like French *on*, Germ. *man*. So Dem. 42. 8 *μισεῖ τις ἐκεῖνον*, 'people hate him.' *ἧσσόν τις ζητήσει*, 'people will be less disposed to seek,' Thuc. 3. 67. The 'prosperity' spoken of is clearly that of Aegisthos.

ll. 61–65. The interpretation of this fine but difficult passage depends on the reading of 64. M. reads *χρονίζοντ' ἄχη βρύει*. The last word is clearly an error; unknown to the scholiast, it crept in from 67.

Much the simplest emendation is that of Dindorf, adopted by Paley, Wecklein, and Wilamowitz-Moellendorff, *μένει χρονίζοντας ἄχη*, which corresponds exactly to the strophe v. 52, and which has the advantage of

making all three classes that are opposed to each other masculine plurals, i. e. all *persons*, *τοὺς μὲν . . . χρονίζοντας . . . τοὺς δέ*.

The sense will then be: 'Justice is sure, though it visits men differently, some with swift vengeance in the daylight (i. e. early); some in the twilight, after long waiting, suffer at last; some are "wrapt in ineffectual night," i. e. die unpunished [*but justice is only delayed, and falls on their house at last*'].

[It is tempting to find a reference (as Con., *Mors.*, H., Bamberg.) to Aegisthos, Orestes, and Agamemnon: but (1) this can only be done by changing the important word *ἄχη*, which is not justifiable; (2) it involves an awkward and unlikely change in the kind of justice meant, which would be punishment in the first, and reparation or restitution in the two others.]

l. 61. **ῥοπά**, 'the turn' of Justice, literally 'the turn of the scale:' with perhaps a half suggestion to the Greek ear of the 'Descent of the Stroke' of Justice. The rapid succession of metaphors (the 'scale,' *ῥοπή*, the 'eye,' *ἐπισκοπεῖ*) is quite Aeschylean. So we have *bows* and *chariots*, Ag. 786; *wool-winding* and *fire-stirring*, Ag. 1031; a *bride*, a *wind*, a *dog*, and a *revel*, Ag. 1178.

l. 62. The MSS. *τοῖς* (read also by Schol.) would be possible as a dat. of general reference, *ἐπισκοπεῖ* being absolute. 'The scale of Justice is on the watch, swiftly for some in the daylight.' But **ἐπισκοπεῖ** means really 'visits,' and in that sense is always with the acc. Aesch. always so uses it, Supp. 381, 402, Eum. 296, and pass. Ag. 13. It is best to read **τούς** therefore, and suppose *τοῖς* an old error.

l. 63. 'The borderland of the Dark;' a splendid picturesque expression, suggesting the idea of Night and Day as two foes eternally at war: for *μεταίχμιον* is strictly 'the space between two armies.'

σκότου, according to Greek usage which mentions only one of the two limits, instead of saying *σκότου καὶ φάους*. So Ar. Av. 187 *ἐν μέσῳ ἀήρ ἐστι γῆς*, Ach. 434 *μεταξὺ τῶν Ἰνοῦς*, O. C. 291 *μεταξὺ τούτου*.

l. 64. The reading here is doubtful; but, as mentioned above, I take **χρονίζοντας ἄχη**.

l. 65. No need to change the splendid imaginative word **ἄκραντος**, 'the *ineffectual* night,' '*without fulfilment*,' which seems to involve a failure of justice, though it does not and shall not. See note on 61–5 above.

l. 66. **δι' αἵματ'** with *φόνος*, and no *δέ*, is suspicious, though the sense is clear. Perhaps Aesch. wrote **τί δ'** *αἵματ' . . . τροφοῦ*;

l. 67. 'The vengeful blood lies clotted, flowing not away;' apparently involving the old superstition that the stain of murder did not pass away till avenged. The imaginative poet does not stoop to harmonize the fine pictures of the 'nurturing earth drinking the blood' and 'the clotted gore flowing not away.'

ll. 68–74 are again very corrupt. The MSS. read—

διαλγὴς ἄτα διαφέρει 68
τὸν αἴτιον παναρκέτας νόσου βρύειν,
[τοὺς δ' ἄκραντος ἔχει νύξ.] 70
οἴγοντι δ' οὔτι νυμφικῶν ἑδωλίων
ἄκος, πόροι τε πάντες ἐκ μιᾶς ὁδοῦ
† βαίνοντες τὸν χερομυσῆ
φόνον καθαίροντες ἰοῦσαν ἄτην †.

The following corrections are clear: line 70 is to be struck out, being repeated from 65, and here spoiling sense and metre. In line 69 read **θιγόντι** for *οἰγόντι* (*θ* for *ο*, Scaliger's excellent correction; a better word, and a pure iambic metre like 66). The last word is doubtless **μάτην**. The sense will then be: 'Long-torturing calamity delays (see note on 68) the guilty man, till he be full (lit. to be full) of utter disease: but as when a man has defiled the bridal chamber there is no cure, so all the fountains flowing together vainly purge the stain of murder.'

In the last two lines the general meaning is clear, though the actual words are only partially recoverable. *βαίνοντες* is corrupt: it is an unlikely word of water, and it is metrically defective; Hermann's **διαίνοντες** is probably right. The last word is almost certainly *μάτην*, which gives the clue to the sense; and the word before is probably the verb; I venture to suggest *ἔκλυσαν*. *τὸν χερομυσῆ* is better without *φόνον*: and the last line was perhaps something like *καθάρσιοι ῥοαῖσιν ἔκλυσαν μάταν*. In the rest of the passage *διαλγής* and *παναρκέτας* are both suspicious, the latter especially, as it is rare to find such a compound of three terminations. But instances can be found, and it is best to leave them.

l. 68. **διαφέρει.** The Schol., followed by Con., Schütz, translate 'tear in pieces,' a possible meaning, but wholly unsuitable to the words that follow. Herm. is probably right in translating '*differt*,' i. e. lit. 'carries on' the guilty man, i. e. puts off his punishment. The sense of *διαφέρει* cannot be exactly paralleled, but it is not a great strain to put on the word. Still the use adds another doubt to a dubious passage.

l. 70. **παναρκέτας**, the word is most likely corrupt though read by Schol. The meaning required is something like 'utter,' 'complete.' Con. quotes *εὐφιλητάν* Theb. 107, *περικλυστά* Pers. 596, for fem. term. of compound adj. in Aesch.

l. 71. It is a mistake to find here (as Pal.) an allusion to Aegisthos' adultery. The point is a mere comparison between Virginity and Life; the loss of each is *irrevocable*, *οὔτι ἄκος*.

ll. 75–81. Again a difficult and probably corrupt passage. The general sense is, however, perfectly clear; and the difficulty is much reduced by recognising that *πρέποντα* is the main predicate, and governs *ἐμοί*: and that from *ἀνάγκαν γάρ* to *αἶσαν* is an explanatory parenthesis.

The main sense is then, 'But to me (for I am forced by being a slave) 'tis fitting to put up with the deeds right or wrong of my masters, and keep down my resentment.'

l. 75. **ἀνάγκαν ἀμφίπτολιν**, 'constraint environing my city,' a graphic phrase, denoting the slavery, but suggesting the beleaguering host that brought it about.

l. 77. MSS. give *δούλιον ἐς ἆγον*, early corrected to *ἐσᾶγον*; but Con. suggested the insertion of *μ'*, mending sense and metre very neatly.

l. 79. This is the most difficult line. M reads *πρέποντ' ἀρχὰς βίου βίᾳ φερομένων αἰνέσαι πικρῶν φρενῶν στύγος κρατούσῃ*, which cannot be translated as it stands, though the general sense (as given above) is fairly clear. I have adopted the emendation *ἀπ' ἀρχᾶς* (which the Scholiast must have read, as he explains it *ἐξότε τούτου ἐπανήρημαι τὸν βίον*); we might then translate 'right or wrong 'tis fitting for me from my life's beginning to endure, when they (my masters) act violently (are borne along with violence), curbing the hatred of my bitter heart'; but *βίᾳ φερομένων* is very harsh, and I have adopted H. L. Ahrens' *βίᾳ φρενῶν πικρὸν στύγος κρατούσῃ*, 'in my own heart's despite, curbing my bitter hate,' a much better sense.

[Still *ἀπ' ἀρχᾶς* is suspicious: and possibly W.-M. is right in further simplifying thus: *δίκαια καὶ μὴ δίκαι' ἀρχὰς πρέπον βίᾳ φρ. αἰν.*, i.e. ''tis fit to obey the powers, in things right or wrong.' This is the sense wanted: and *βίου* may have come from *βίᾳ*.]

l. 81. **κρατούσῃ**, 'mastering,' with its secondary construction of the accus., a construction as old as Pindar (*ἐκράτησε Ἕλλανα στρατόν* Nem. 10. 46) and used by Aesch. again, *πᾶσαν αἶαν κρατῶ* Supp. 255, *οὐ κρατεῖ στάχυν* ib. 761.

l. 83. **τύχαις**, dat. of occasion or cause, as 53.

παχνουμένη, 'chilled,' an Epic word, *ἄλκιμον ἦτορ παχνοῦται* Iliad 17. 112. 'Cold' is a common Greek metaphor for 'miserable'; Antig. 86, Alc. 354, etc.

ll. 84–151. SCENE I, *Part* I.

Elektra asks the Chorus how to act and speak in offering the libations; the Chorus in the dialogue bid her pray for her father's friends, i.e. herself, the Chorus, and Orestes, and invoke death on the murderers. Elektra, accordingly, prays to Hermes to help her by making her prayers heard by the Earth and those below, and then prays to her father that he may pity her, and Orestes may return, and vengeance befall their foes.

l. 84. **εὐθήμονες**, 'setting in order'; from the common use *εὖ θέσθαι*.

l. 87. For MSS. *τύφω* (M. has *τύφω*: m. conjectures *τύμβῳ*) I take

the nearer and better **τί φῶ** (H. L. Ahrens). **κηδείους**, 'mourning' or 'funeral' (from *κῆδος*, 'grief,' one of its older senses: *γόον καὶ κήδεα λυγρά* Il. 5. 156; so *κηδεύω*, 'to mourn,' *κηδεμών*, 'one who attends the dead'); so 538.

l. 88. The MSS. *κατεύξομαι* would stand; but the deliberative is far more likely.

l. 92. **πέλανος**, 'stuff,' 'cake,' 'paste,' is used of many liquids or half-liquids, as oil, honey, blood, foam, gum; and particularly of the stuff for sacrifice, made of honey, oil, and meal: 'everything offered is *πέλανος*,' says Schol.

l. 94. **ἔσθλ' ἀντιδοῦναι**, 'that he should give blessings in return, . . .' the question is ironical, as is, of course, also the still more bitter next line. [Bamberger's *ἴσ'* for *ἐσθλ'* (MSS. *ἐστ'*) is possible: it suits the next line: but in the *customary* prayer (*νόμος*) *ἴσα* is not so likely a word as *ἐσθλά*.]

ἀντιδοῦναι is the ordinary inf. of oblique petition, depending on the general sense of *φάσκω τοὔπος*. 'Shall I speak these words, as men are wont, [bidding him] return?' etc.

l. 95. After this line Weil puts 91–92; it makes the sense a little smoother, but one does not in that case see how the lines should ever have got displaced; and it is not necessary.

l. 96. **ὥσπερ οὖν**, bitterly again, 'as indeed he died.' So Ag. 1171 *ὥσπερ οὖν ἔχει*, ib. 607 *οἵανπερ οὖν ἔλειπε*.

l. 97. **γάποτον χύσιν**, 'a draught for earth to drink,' *Mors.*

ll. 98–99. 'Shall I hurl away the vessel and go back and look not behind, as one who casts out pollution?' The Schol. says that when a man purified his house he took the filth to the cross-roads in an earthen vessel, threw vessel and all away, and returned without looking behind him. So in the lustral rite, O. C. 490, the order is *ἔπειτ' ἀφέρπειν ἄστροφος*.

l. 101. **κοινὸν ἔχθος νομίζομεν**, 'we hold a common hate.' *νομίζειν* in its special idiomatic sense of *a recognised or regular opinion or usage*. Somewhat similar *βίον νομίζων* 1003, 'practising;' and again somewhat like it in another way, *θεοὺς νομίζειν*, 'to recognise.' A similar use is the Attic *νομίζω*, with dative, of such words as *language, coinage, qualities, festivals*, etc.

ll. 102-104. Elektra adduces rather a common-place consolation. 'Speak your mind, fear not; you cannot suffer more than is fated.'

l. 105. **ἔχοις**, MSS., *ἔχεις*, Jacobs., Blomf., H., Pal., Bothe, etc. It is not easy to choose, as *ἔχεις* is more natural and would easily be altered; **ἔχοις** is quite good Greek and a little more subtle. This being so, it is best to keep the MSS. reading. 'You may tell me, if you should have anything further,' both *λέγοις ἄν* and *ἔχοις* being *delicate* forms of speech; *λέγοις ἄν* a mild imperative and **ἔχοις** putting it as a mere possibility.

l. 106. **σοί** shows the reference to Elektra of the whole passage, the *αἰδώς*, the *τύμβος*, the *πατήρ*, and the *λέξω*. In English it would give it sufficiently to say 'the tomb of *thy* father.'

l. 109. The MS. reading, *σεμνά*, can only be construed as follows: 'As thou pourest, utter holy words for those who love him,' *φθέγγου σεμνά* being then explained as a strained expression for *ἐπεύχεσθαι*, which is substituted for it, 112. But there is no trace of *σεμνά* used in this sense, and I have taken Hartung's **κεδνά** (very near *σεμνά* in uncials), adopted by Weil, Weck., W.-M., and strongly supported by the Schol. *εὖξαι ἀγαθά*.

l. 111. **αὑτήν** for *σαυτήν* as often in Trag.: *μόρον τὸν αὑτῆς οἶσθα* Ag. 1297, *ἄνδρα τὸν αὑτῆς* 1543. So Alc. 461, O. C. 853, 930, and even *prose*, Plat. Prot. 312 A, and *comedy*, Ar. Eq. 504, Lysistr. 1070.

l. 113. 'Consider this now thyself (think who Agamemnon's friends are yourself, don't ask me), for thou understandest.'

l. 114. **στάσει**, 'company,' 'band;' so *στάσις πάγκοινος ἅδε* 458, *στάσις ἁμά* Eum. 311. She is thinking of Orestes, but is reticent.

l. 116. ''Tis well, and right wisely hast thou warned me.' The gentle phrase conceals her eagerness: so again in line 172.

l. 120. 'Judge, or avenger?'

l. 122. **ταῦτα**, 'this prayer.'

μοὐστίν, the regular crasis for *μοι-ἐστίν*. So *σοὐστὶ φίλος* Ar. Ach. 339, *οὐ γάρ μοὐστὶν ἀλλ' ἀκουστέα* Ran. 1180.

l. 124. This line is found in the MSS. after 164, where it is absolutely unmeaning. Hermann discovered that it belongs here, where it explains the otherwise obscure *κηρύξας*.

l. 124 a. This line is defective in the MSS., the word before **Ἑρμῆ** being lost. Klausen suggested *ἄρηξον*, generally adopted; it is the natural word in prayer, Theb. 119, 179, Soph. El. 115.

'Help me, Hermes, proclaiming, that the powers should hear,' etc. **δαίμονας κλύειν** is the oblique petition after **κηρύξας**.

l. 126. [MSS. *δ' ὀμμάτων*, for which **δωμάτων** is the obvious correction. Others prefer Ahrens' *αἱμάτων*; not so natural with **ἐπισκόπους**.]

l. 128. 'And having reared them, received again their fruit.' **κῦμα**, from *κυ-*, properly 'the thing contained in the hollow,' so of the child in the womb commonly, hence *κυέω*. *κυ-* is a fertile stem, describing the notion of 'hollow,' 'bulgy,' 'rounded,' and so 'covering,' 'containing,' (*cavus*, *cumulus*, *caelum*, *κοῖλος*, *κύλιξ*, *κύτος*, etc.).

l. 129. **χέρνιβας**, properly, 'lustral water' for cleansing the hands in feasts and sacrifices and religious rites; here apparently used by a figure for the 'libations,' which were 'purifying' in a different way.

βροτοῖς, 'to mortal men,' a poetical euphemism for the 'dead,' meaning Agamemnon. If Aesch. wrote *φθιτοῖς*, 'the dead', as Herm.,

Dind. think, it is hard to see why any copyist should have altered it, or the Schol. explained it by *νεκροῖς*.

ll. 130–131. As it stands, if the text is not corrupt, **ἐποίκτειρον τ'**, not *ἐποίκτειροντ'*, must be read, and the meaning must be: 'Pity me and the dear Orestes,—as to how we shall rule the house,' i. e. 'Pity and help us to rule.' [Dat. common in Hom. with *ἀνάσσω*.] But the construction is very abrupt and unnatural, and there is most probably corruption. There are three main lines of suggestion:—

(1) If we read *ἐποικτείροντ'* with MSS., then the run of the line suggests, 'I call on my father to pity me and Orestes *and to do something*,' i. e. an infinitive is wanted and something is lost. So Hermann.

(2) **ἀνάξομεν**, 'we shall bring back,' Klaus., Dind., Pal., H., is to be rejected because (*a*) Elektra would have no hand in it, (*b*) it would be **κατάξομεν** (*c*) it would probably be *ἐς δόμους*.

(3) Pal. suggests, but does not adopt, *ὡς ἀνάξωμεν*, 'that we may rule;' anon. followed by Schneidewin *φῶς τ' ἄναψον ἐν δόμοις*. This is the most ingenious, and (omitting *τ'*) is adopted by W.-M.

In default of anything satisfactory it is best to keep the text as it stands and construe as above, provisionally. The displacement of the *τε* is common in all Greek.

l. 132. **πεπραμένοι**, 'sold' (Casaubon's necessary correction of the meaningless *πεπραγμένοι*), an expressive and contemptuous metaphor, 'she has got rid of us and imported Aegisthos.' [The comm. quote *ἐξημπόλημαι κἀκπεφόρτισμαι* Antig. 1036; but there Kreon is really complaining of having been betrayed *for money* by Teiresias.]

l. 133. **πρός**, one of the common poetic variations of *ὑπό*, 'by;' so *ἀπό* and *ἐκ* and even *παρά* are used. So again *πρός τινος Λυκίων* 346.

l. 135. **ἀντίδουλος**, lit. 'in place of a slave,' i. e. 'no better than a slave.' Aesch. is fond of these rather strange compounds, where the preposition *ἀντί* governs, not a word outside as usual, but (so to speak) the substantive with which it is compounded. So *ἀντίπαις* Eum. 38, *ἀντίκεντρον* ib. 131, *ἀντίφερνον* Ag. 406, *ἀντήνωρ* ib. 443.

ἐκ χρημάτων with *φεύγων*, 'banished from his wealth.'

l. 137. **πόνοισι**, 'labours,' i. e. produce of his labour; the kingdom and the wealth. So *πλούτου πόνος* Pers. 751, *οὗτος ἅπας πόνος* ('this is all they get') Theocr. 21. 14, *καλὸν εἴ τε πονάθῃ* Pindar O. 6. 17.

[**μέγα** must be read for *μέτα*; the same mistake in Ag. 1270.]

l. 140. **σώφρων** is the quality opposed to all excess or indulgence; here accordingly she is thinking of Klytaemnestra's adultery, and means 'purer.'

l. 143. **λέγω**, 'I ask.' So *εἶπον* is used regularly for 'they bade.'

l. 144. MSS. have *δίκην*, 'in retribution,' a kind of acc. in apposition to the act. This is possible in itself, but *δίκην*, standing alone without

adj. or defining gen., is harsh and unlikely. I therefore take Scaliger's **δίκη**.

[As both the MSS. have glosses suggesting the unmetrical *ἀντικατακτανεῖν* in place of *ἀντικατθανεῖν*, Scaliger also adopts this, correcting it to *ἀντικακτανεῖν*, a syncopated form. This is tempting, as it avoids the change of subject; and Aeschylus *does* use syncopated forms, see 34. But the change of subject is not uncommon where the sense is clear: and with the MS. reading the form of the prayer is rather softened.

ll. 145–146. These lines are suspicious, as (1) there is very little in them, (2) *ἀρά* in tragedy always means 'curse;' but if they are not spurious, we must at least read **καλῆς** for *κακῆς* in 145. *καλή* would then almost justify the special use of *ἀρά*, especially as *ἀράομαι* in Ep. and Trag. is often 'to pray for good things.' It is natural that she should wish to end with a prayer for good.

l. 150. **κωκυτοῖς ἐπανθίζειν**, 'crown them with flowers of lamentation,' the acc. after the verb being either the 'libations' or the 'prayers,' and it spoils the run of the lines to take *παιᾶνα* after *ἐπανθίζειν*, and is further not such good sense.

Observe the rare absence of caesura, which causes some editors to suspect also these lines; but the sense is good and the diction Aeschylean. We have the same rhythm 493.

l. 151. **παιάν** is probably a *joyful* hymn, here and Ag. 645 used of lament, by a kind of poetic freedom or audacity. So Eur. Tro. 126, where, however, *στυγνός* justifies the use, as also *ἐχθρὸς παιὰν* Ἅιδᾳ Theb. 868.

Elektra pours out the libations, while the Chorus sing their short song. In doing so, she finds the lock of hair that Orestes has laid on the tomb.

ll. 152–163, short Choric song. 'Shed the tear for the king; hear me, my lord! O let the Preserver come!'

l. 152. **ὀλόμενον ὀλομένῳ**, 'fallen for our fallen lord.' A poetical conceit, but imaginative and not without pathos.

ll. 154–156. Another difficult piece, very variously explained, and too arbitrarily emended. Herm., for example, completely changes 154 (reading *πρὸς ἕρμα γᾶς τόδε κεδνόν· κακῶν δ'*), and alters *τ' ἐν χεροῖν* 160, to *τε χερί*, merely to get strophe and antistrophe in the song. The piece is mainly dochmiac; but it cannot be made metrically complete without rewriting. It seems better, with Con., to make what sense we can with the minimum of alteration: reading **ἄγος** (certain correction for *ἄλγος* of the MSS., as it is found in the Schol.), we get:—['let fall the tear . . .] on this barrier against good and ill, to avert the cursed pollution, now that the libations are poured out.'

The Schol., except *ἄγος*, has the same reading as MSS.

The 'barrier of good and ill' is a fine imaginative phrase for the *tomb*; the earthen mound seeming, in spite of all belief, to be a senseless bar to love and hate alike.

The gen. after ἔρυμα may be supported by ἔρυμα νιφετοῦ Call. Fr. 142, ἔρυμα πολεμίας χερός Med. 1322.

ἀπότροπον ἄγος, 'averting pollution,' construction as in 23. **ἀπότροπον** agrees with *δάκρυ*.

The Chorus might mean (as Con. takes it) 'to avert the *pollution of the libations*,' the offerings of the murderess being in themselves horrible. But it is unlikely that the Chorus, who describe themselves as 'mastering the bitter hate of their heart' (81), would be so much more violent than Elektra herself, who has been content to pray for vengeance, and has abstained from all denunciations of her mother; and, moreover, this lament is formal, and has been asked for by Elektra as part of the ceremony (*νόμος*); so that it would be out of place to call the libations just poured 'a cursed pollution.'

I take **ἄγος**, therefore, more naturally as referring to the dream, and **χοᾶν**, gen. abs.

[It is perhaps, however, possible that there is a *double entendre*, the simpler meaning to reach the ear, the bitterer one the hearts of the audience. Such double meanings are part of the irony of tragedy; see Ag. 67, 69.]

l. 157. **μοι**, dat. unusual after *κλύειν*, but not unnatural: 'hear my prayer:' the pronoun has the same relation to the verb in *θεὰ δέ οἱ ἔκλυεν ἀρῆς* Od. 4. 767, though 'prayer' is here unexpressed.

l. 158. **σέβας**, voc., 'august king,' as Eur. I. A. 633 *ὦ σέβας ἐμοὶ μέγιστον Ἀγαμέμνων ἄναξ*.

l. 159. **ἴτω**. MSS. *ἰὼ τίς* which is rather harsh without verb: better read *ἴτω τις* (Bothe) or *ἴτω*. The sense goes on:—whether human champion (*ἀνήρ*) or god of war (*Ἄρης*), with bow or sword.

l. 161. **ἐν ἔργῳ**, 'in the fray.' So we say 'in action.'

l. 163. 'And thrusting in close combat his sword right to the hilt.' **αὐτόκωπα** used, according to Aeschylus' custom, for *αὐτῇ τῇ κώπῃ*, like *αὐτότοκος* Ag. 137, *αὐτόχθονος* ib. 536, *αὐτόπρεμνος* Eum. 401. The phrase is not a mere turgid expression for 'hilted' (Pal.): it describes the closeness of the conflict.

Elektra here comes forward excitedly.

ll. 164–305. Scene I, *Part* 2. Elektra has seen the lock, and asks the Chorus, the Chorus suggest it is Orestes'. She hesitates, excited between hope and misgivings. Orestes and Pylades appear just as she has found and identified his footstep. She still hesitates to recognise him, but is convinced by his showing her a piece of embroidery she had made for

him when a child. Orestes, after an impassioned prayer to Zeus, reveals the oracle which threatened plagues to those who failed to avenge a father's death: and concludes with a resolve to obey.

l. 167. Her manner makes the Chorus see there is something strange which has happened.

l. 168. **τάφῳ**, 'on the tomb.' Epic use of local dat. as 87.

Elektra here produces the lock of hair.

l. 171. 'How shall I hear it?' is only a more gentle way of suggesting 'let me hear it.' Greek is full of such delicacies.

l. 172. For the optative see Appendix I.

πλὴν ἐμοῦ of the MSS. has been changed by Dobree and Dindorf into *πλὴν ἑνός*: but this spoils the sense, as it declares at once that Elektra identifies the lock as Orestes;' the very thing she is avoiding, and waiting for the Chorus to suggest.

νιν must be the 'lock,' not Agamemnon, as Linw. and Con. take it; for (1) there is no example of *κείρεσθαί τινα*, 'to cut hair off *in mourning for* a person:' (2) there is no mention of Agamemnon for **νιν** to refer to: (3) *κείρεσθαι κόμην* is the regular constr. both in Homer (Od. 4. 198, 24. 46) and Trag. (Eur. Tro. 1183, Phoen. 326).

This instantaneous conviction of Elektra that it is Orestes, checked by the desire to lead the Chorus to mention his name first, is what has made this short dialogue at first sight obscure, though in reality it is highly dramatic. The drift of it is as follows:—

El. 'I have found a lock here.'

Cho. 'What man's, or maiden's, hair?'

El. [*impulsively*]. 'That is easy to guess.'

Cho. 'Then tell me.'

El. [*becoming reticent*]. 'There is no one to offer a lock but me: (so who can it be?)'

Cho. 'True; for his family hate him.'

El. 'Look, the hair is like!'

Cho. 'Like whose?'

El. 'Mine!'

Cho. '*Could it be Orestes*'?'

l. 173. **προσῆκε**, 'it belonged,' as his kin, i. e. Aegisthos and Klytaemnestra.

l. 174. **καὶ μήν**, 'behold!' as often.

ὁμόπτερος by a natural metaphor for hair. Aeschylus is fond of the metaphor of 'wings:' so *ὁμόπτεροι νᾶες* Pers. 559, *πόνου ταὐτὸν πτερόν* Supp. 328.

l. 176. **αὐτοῖσιν ἡμῖν**, masc., according to the well-known idiom when a woman speaks of herself in the plural.

Observe ἡμῖν (by abridged comparison) for *ἡμετέραις*: a common idiom in Greek, e.g. *κόμαι Χαρίτεσσιν ὅμοιαι*: so Ag. 894 *πλείω* (*κακὰ*) *τοῦ ξυνεύδοντος χρόνου*: and below, 230, *σύμμετρον τῷ σῷ κάρᾳ*.

l. 177. Most edd. follow G. which reads *ᾖ*, 'can it be?' The subj. is perhaps possible, though certainly unusual: but *ἦν* (Scholefield) is far more natural. And M. has *ἦ* without iota subscript.

l. 178. **εἴδομαι**, 'to be like,' is Homeric, Il. 2. 280, etc.

l. 179. **καὶ πῶς**; 'and how?' is (like the English) incredulous: so e. g. Ag. 280, Soph. O. C. 73, 606, 1173, etc.

l. 180. MSS. read **πατρός**, which Turn. (followed by H., Bothe, Schütz, D.) changed to *πατρί*, which might have been miswritten into the genitive from the influence of *χάριν*. But just as we have Ag. 1387 *Σωτῆρος εὐκταίαν χάριν*, 'a votive gift to' (lit. 'of,' 'belonging to' the saviour), it is better to keep *πατρός* here in the same sense and structure.

ἔπεμψε in this line emphatic: 'he has but *sent* a lock, a mourning gift, for his sire.' **κουρίμην** is best taken with *χάριν*.

l. 183. **καρδίας** may be, of course, gen. with **κλυδώνιον χολῆς**, 'a wrath-billow of the heart;' but it is more likely the Epic gen. of place used to indicate the *region* rather than the *spot*, as Il. 9. 219 *ἷζεν τοίχου τοῦ ἑτέροιο*, Od. 1. 23 *οἱ μὲν δυσομένου Ὑπερίονος, οἱ δ' ἀνιόντος*, 12. 27 *ἢ ἁλὸς ἢ ἐπὶ γῆς*: and the common *κονίοντες πεδίοιο*. So Ag. 1056 *ἕστηκεν ἑστίας*, Cho. 389 *φρενὸς ποτᾶται*.

l. 185. Why should the 'drops unchecked of the tempestuous flood' (as she calls her violent burst of tears) be **δίψιοι**, 'thirsty?' The comm. give every conceivable answer: 'draining dry' (Wordsworth and Pal.): 'thirsty' for Orestes (H.): 'making thirsty,' 'salt' (Klausen, Peile): read *διψίων* (Schütz): *διψίῳ* (Pauw): *διψίᾳ* (Blom., Both.): 'longed for,' (Schol.)

The last is surely right: The *thirst* is the sorrowful longing for Orestes, which is relieved by a stream of tears now that he has sent a sign. That the *tears* should be called thirsty, and not herself, is a common poetic touch. Recent edd. rightly retain *δίψιοι*.

l. 187. **ἐλπίσω** used very much like the English 'expect' (colloquial), meaning 'expect to find.' There is clearly not any idea of hope.

l. 188. Notice the quaint artificial phrase **δεσπόζειν φόβης**, 'is lord of this leafage,' i. e. 'owns this lock.'

l. 189. **ἀλλ' οὐδὲ μήν**, 'but neither indeed;' used in adding an emphatic negative to a previous statement. Thus Theb. 809, 'they are dead . . . *and indeed not doubtfully slain*,' *οὐδ' ἀμφιλέκτως μὴν κατεσποδημένοι*: Eum. 471, 'this matter is too great . . . *nor indeed is it lawful for me*,' *οὐδὲ μὴν ἐμοὶ θέμις*. **νιν** is again 'the hair,' as 172.

l. 190. **οὐδαμῶς ἐπώνυμον**, i. e. 'nowise like a mother.'

l. 192. 'How confidently to affirm . . . —[I know not]:' the principal

verb is omitted, or perhaps given by a pause and a gesture, as might be done easily on the stage. Such interruption of sentences is called *ἀποσιώπησις*. Cf. Ag. 498, 567, 1109.

l. 193. **ἀγλάϊσμα**, 'adornment,' a quaint pretty word for the lock, which Soph. adopts El. 908 of the same thing.

l. 194. **σαίνομαι**, 'I am flattered:' the word is used Ag. 726 of a lion-cub, 798 of a false friend.

By using the word *ὑπό* (as well as *σαίνομαι*) the poet personifies Hope. Otherwise it would have been *ἐλπίδι*.

l. 195. **εὔφρον'**, 'kindly,' 'gracious' (the regular meaning of this common word in Aesch.), a beautiful word for 'human.' Auratus' *ἔμφρόν'*, is less poetic though generally adopted.

l. 196. **ὅπως μὴ 'κινυσσόμην**, the regular final use of the indic.: the Greeks say 'in order that I did,' where we say 'in order that I might have done.' See Appendix III.

l. 197. 'But that it might plainly have told me to cast away the lock . . . or if akin have shared my grief.' It is surprising that any one can have found difficulty in this beautiful and touching passage. She conceives the lock, become human, either telling her to cast away the hair, if a foe's, or sympathising with her grief.

I take Paley's excellent correction, **'σαφήνει**, impf. of *σαφηνέω*, for MSS. *σαφηνῆ*. The verb is not known (which would account for the corruption), but *διασαφηνέω* is found; also *διασαφέω*: and the formation from *σαφηνής* is just like *εὐσεβεῖν*, *εὐτυχεῖν*, *δυστυχεῖν*.

[Wellauer's *εὖ σάφ' ἦν ἤ*, which is adopted by several recent editors, seems unusually harsh Greek: *ἦν* with two adverbs is unexampled. Moreover Paley's correction has this advantage over all the others, that it *keeps the same subject*.]

l. 200. **ἄγαλμα** and **τιμήν**, acc. in apposition to the *action*, a common construction, e.g. Ag. 225 *ἔτλα θυτὴρ γενέσθαι . . . πολέμων ἀρωγάν*.

ll. 201–4. Herm. transfers these to the Chorus; but neither the plural *καλούμεθα* nor the change of tone—from sadness to pious cheerfulness—is at all unnatural in Elektra: indeed Elektra's sadness is half dramatic, as she is really certain it is Orestes who has come and placed the lock there. Weil transfers them, needlessly, to come after 211.

[Paley half approves of transferring to the Chorus, urging that **καὶ μήν**, 205, ought to be the beginning of a new speech. But *καὶ μήν* comes where it is wanted, i.e. where a new point occurs to the speaker; and it is found in the middle of speeches Prom. 459, Pers. 406, Ag. 1188.]

l. 202. **οἵοισι** depends on **εἰδότας**. The gods' knowledge of their woe is a ground for asking help.

l. 203. **χρή**, 'we are to,' i.e. 'if it is our destiny.'

l. 204. **γένοιτ' ἂν σπέρματος**, 'might grow from a seed,' gen. of origin,

like *μητρὸς πέφυκα.* Metaphorical, of course, for great prosperity from a small beginning.

ll. 205–210. This recognition by the footmarks has been attacked as unworthy of Aeschylus, and consequently suspected as spurious, by Schütz. The question of its absurdity is one thing, that of its genuineness a wholly different one; and the fact that it is genuine is placed beyond doubt by the singular and well-known attack on the whole scene by Euripides in the Elektra 515–545.

There an old slave finds the hair and bids her compare it with her own. She replies, 'How can the hair be like?' The one *a man's, trained in the wrestling schools, the other effeminate with combing.*' The slave then bids her measure her foot in his footstep; and she replies, 'How can there be a footprint in the rocky ground? and if there is, a man's foot is larger than a woman's.' Finally, the slave asks if Orestes has not some robe woven by her: she replies, 'I was too young to weave; and if I had not been, he would have outgrown his baby-clothes.'

This attack, which follows Aeschylus point by point, proves the genuineness of the whole passage.

As to its absurdity, the resemblance of hair is a perfectly legitimate and natural point in the tale; while Euripides' remark about the palaestra is a laughable anachronism. The resemblance of the footmarks is certainly not reasonable; but the improbability is not a point for surprise in a poet to whom certainly no one would attribute realistic detail. The signs were possibly traditional: though Soph. (El. 1222) has only one, a seal-ring. The broidered robe Euripides himself, with strange inconsistency, uses as the main and conclusive sign of identity in the Iphigeneia in Tauris, line 812 sqq.

l. 206. **ποδῶν** with **στίβοι.** **ὅμοιοι**, 'like his;' else the rest of the line is a somewhat flat repetition.

l. 207. **καὶ γάρ**, 'for:' what does this 'for' mean? ask the critics. Perhaps with Con. we may suppose the thought to be, 'Yes, they are like, *for there are others here not like, probably a companion's:*' i. e. the difference of these others shows the likeness of these. Or perhaps more simply, 'Yes, it is he, for here are his companion's footsteps,' i. e. he is likely to have come with a companion.

Here she puts her foot into Orestes' footprints.

l. 209. The suddenness of this line (no particle) may perhaps be due to her rapid action. The abruptness of the whole passage, which has partly given rise to the suspicions of it, is really dramatic. **τένοντες** are clearly the ball of the foot, so called because above the sinews are the prominent feature.

Orestes appears from his hiding-place, accompanied by Pylades.

l. 212. 'Pray that henceforth thou mayest offer the gods prayers as

well fulfilled (as this), and prosperously obtain thy wish,' a formal and rather overloaded way of saying, 'Pray henceforth to be as successful in prayer as now.'

The meaning is certain, from the answer in the next line.

l. 214. **ἐπεί** continues the line before, 'Since I now win from the gods—what?' In English we should say, 'Why, what do I . . . .' *γάρ* is used in an exactly similar way.

ἕκατι, not in its usual Attic sense 'for the sake of,' or 'as far as concerns,' either being out of place here; but in its Homeric and original sense 'by will of,' like *Διὸς ἕκητι*, *Ἑρμείαο ἕκητι*, etc. So below 436.

l. 216. 'Whom dost thou know I was invoking?' When Orestes is before her, she can scarcely believe it is he.

Notice the two constructions of *σύνοιδα*, one following *σύν*, the other the common construction of *οἶδα*.

l. 217. **ἐκπαγλουμένην,** 'sore troubled for;' the word implies violent emotion, like the old English 'astonied.'

l. 218. **πρὸς τί;** 'in what?' lit. 'as regards what?'

Observe **καί** in the incredulous or impatient question, as 179.

l. 219. **ὅδ' εἰμί,** 'I am here;' he has no need to say who he is.

l. 220. **ἀλλ' ἦ,** of surprise, see below, 774.

l. 221. **αὑτοῦ** for *ἐμαυτοῦ*; so O. C. 965, O. T. 138, Phaedo 91 C; and in the plural Eur. Bacch. 723, Heracl. 143, Thuc. 1. 82 *τὰ αὑτῶν ἐκποριζώμεθα.* See 111.

l. 222. **ἐν κακοῖσι . . . γελᾶν,** for the ordinary *ἐγγελᾶν*; the Greeks said 'laugh in,' where we say 'laugh at.' So Soph. Ant. 551 *κεἰ γέλωτ' ἐν σοι γελῶ.*

l. 224. MSS. have *τάδ' ἐγώ σε προὐννέπω*; which will not scan. The simplest emendation is Prof. Murray's *τἄρ'* for *τάδ'*: 'am I then to declare thee as being Orestes,' i.e. 'to call thee boldly by the name Orestes?' [Other suggestions are: *τάδε σ' ἐγὼ προσεννέπω*; 'am I thus to address thee?' (Arnold); but here *τάδε* is rather unusual, and the alteration is considerable: and Weil's more ingenious conjecture *τάδε λέγω σε προυννέπειν*, 'shall I deem thou sayest this as being Orestes?' But the reading given in the text is better.]

l. 225. **αὐτὸν ἐμέ** go together, 'Then when thou seest my very self thou doubtest.'

ll. 226–230. The MSS. have these lines in wrong order, placing **ἰχνοσκοποῦσα . . . ἐμοῖς** next before **σαυτῆς . . . κάρᾳ.** It is clear that *συμμέτρον τῷ σῷ κάρᾳ* must refer to the hair, and I have therefore followed H., Dind. and most edd. in the necessary rearrangement. See 230.

[Using the numbers of the text, we will give the MSS. order, which is as follows: 226, 228, 227, 230, 229, 231. Those who keep this order

(Klaus., Peile., Con.), are obliged to translate συμμέτρου τῷ σῷ κάρᾳ, 'resembling thee in his proportions,' 'of your height or stature,' a new and irrelevant improbability, and κάρᾳ a most unhappy and confusing word!]

l. 229. Most edd. read τομῇ, 'the cutting,' i. e. the place whence it was cut: 'lay now this ringlet whence 'twas shorn,' *Mors.* But the fact that the hair had been cut from the head of the man before her would not prove he was Orestes; hence I follow Hartung in reading **κόμῃ**: i. e. 'put the ringlet to thy locks' and compare. This was the point all through; and so Eurip. El. 512 σκέψαι δὲ χαίτην προστιθεῖσα σῇ κόμῃ.

l. 230. The MSS. (and Scholiasts') reading **συμμέτρου τῷ σῷ κάρᾳ**, 'like to thine head,' would naturally refer to τριχός as far as sense goes, but the intervening ἀδελφοῦ makes it a little awkward. I have therefore taken Schütz's **σύμμετρον**, agreeing with βόστρυχον. The near ἀδελφοῦ would easily corrupt σύμμετρον into the genitive.

Note the abridged comparison, 'head' for 'hair of head;' see 176.

σύμμετρος is objected to as an unfit word, when the likeness is of *colour*, not *size*; it is no doubt used rather loosely. We have other uses similarly loose in ξύμμετρον ἔπος, 'a fitting word,' Eum. 531, σύμμετροι πόνοι, 'moderate labours,' Isocr. 4 C. Besides, the resemblance of hair might be in shape of curl, manner of growth, etc.; and this would suit ὁμόπτερος, προσείδεται above.

l. 231. *Orestes shows her his embroidered mantle.*

l. 232. MSS. read εἰς δὲ θ. γρ., plainly wrong as it stands. Either suppose a line lost (H., Well., Pal.) or better read **ἠδέ** (Turn., Dind.)

σπάθη, 'batten,' a flat piece of wood to drive the threads close in weaving.

θήρειον γραφήν. It was common to embroider beasts on cloth or tapestry. Odysseus had a cloak with a dog hunting a fawn worked on it, Od. 19. 227. Herodotus mentions a cuirass (3. 47) of flax, 'with beasts woven in.' In Eur. I. T. 812 Iphigeneia has worked a picture of Atreus and Thyestes quarrelling about the golden ram, etc.

Elektra here spreads her arms and embraces him in a transport of joy.

l. 233. **ἔνδον**, i. e. σεαυτῆς, 'refrain thyself;' the opposite idea we have in the word ἔκστασις, and our phrase 'beside oneself.' Also in ἐκπλήσσω, as here.

l. 234. **φιλτάτους**, bitterly, 'our dearest' as they ought to be by blood.

l. 236. He was looked for with tears; he was the only hope of the house, both as the one son of Agamemnon and as its deliverer and avenger; and all this is given in this powerful and splendid line in *four words*, 'Thou long-wept hope, heir and deliverer.'

l. 238. **τέσσαρας μοίρας**, 'fourfold love,' *Mors.*, lit. 'four parts or shares' of love. He is (as Schütz suggests) clearly adapting most happily the idea of Andromache's touching appeal to Hektor in Iliad 6. 429:—

Ἕκτορ, ἀτὰρ σύ μοί ἐσσι πατὴρ καὶ πότνια μήτηρ,
ἠδὲ κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης.

[Herm.'s change of the beautiful *ὦ τερπνὸν ὄμμα*, 'O face beloved,' to *ὄνομα*, does not seem an improvement. *ὄμμα* is natural enough, Aj. 977, Alc. 733.]

l. 240. **πατέρα τε**, 'both father' and mother, she was going to say; but the idea is developed; 'My love for mother falls to thee.'

l. 242. There is no second sister Chrysothemis, as in Sophokles' Elektra. Iphigeneia dead, Elektra is alone.

l. 244. **μόνον**, 'only,' is much less abrupt and harsh than *μόνος· κράτος τε* of the MSS. especially as M. has a colon after *σέβας φέρων*.

l. 245. I also read **σοι** for *μοι* (with Stanl., Schütz, H., Pal.); it is far more likely Elektra would pray for her brother than herself, especially as she prays for Might and Justice, i. e. the successful murder of Klytaemnestra.

l. 247. **γένναν εὖνιν**, 'the orphan brood,' splendid and certain emendations of Turnèbe for the corrupt *γένναν ιν* of the MSS.

The 'eagle' is rightly taken as a reference to the sign of the 'two eagles and the hare' (Agamemnon and Menelaos destroying Troy) given in the first chorus of the Agamemnon.

l. 249. **ἐχίδνης**. So Kassandra calls Klytaemnestra (Ag. 1232) 'an evil beast, a basilisk, a Scylla,' etc.

l. 250. 'For they are not full grown, to bring to the nest the father's spoil,' i. e. such as he bore.

The MSS. *ἐντελής* has been corrupted from **ἐντελεῖς** to suit the other corruption *θήρα πατρῴα*. [The Schol. has *οὐκ ἔστι γέννα ἐντελής, ὥστε*, showing that he too had the corrupt *ἐντελής* before him.]

l. 254. **ἄμφω**, for Elektra was as lonely and miserable as an exile; so she herself says 133 *πεπραμένοι . . . ἀλώμεθα.*

ll. 255–257. Observe the natural primitive superstition of an appeal to the *self-interest* of the divine being to save the pious offspring of a wealthy house. Somewhat comparable, though less grossly material, is the spirit of the cry, 'The dead praise not thee, O Lord, neither all they that go down into silence.'

ll. 258–261. The accumulation of images is characteristic; but the thought is the same in all; 'if you let us perish, you will lose our service.' (For *σήματα* cf. Il. 8. 247 *αἰετὸν . . . τελειότατον πετεηνῶν.*)

l. 262. **κομίζω**, in its original Epic use, 'tend,' 'take care of;' *κόμισσε δὲ Πηνελόπεια* Od. 18. 322, *ἐνδυκέως ἐκόμιζε* ib. 17. 113.

l. 265. **ὅπως** (**μή**) with the future in Attic is regularly used with *fearing* verbs, and verbs of precaution (*ὅρα, παρασκευάζω, ἐπιμελοῦμαι*, etc.). It is, however, occasionally, as here, employed in the strictly final use (which is closely connected with the other two; as is obvious when we consider that originally *ὅπως* c. fut. means 'how he shall,' *ὅπως* c. subj. 'how he may:' and when we compare the English use of *in order that not, lest, for fear lest*).

Instances are *ὅπως μὴ νὺξ ἔσται* Andoc. Myst. 1. 6. 38, *ὅπως βασανιῶ* Ar. Ran. 1120, *ὅπως φανήσει* Vesp. 528, *ὅπως θοινασόμεσθα* Eur. El. 836.

Here the sentence being final naturally reverts to the subjunctive.

l. 266. **γλώσσης χάριν**, an expressive phrase, 'for the sake of tale-telling,' 'for love of babbling.' The phrase is something like the Latin *animi causa* in its form.

l. 267. **ἀπαγγείλῃ πρός**, common pregnant construction of verb of rest with prep. of motion, 'go and tell the rulers.'

l. 268. 'Dead in the pitchy ooze of the funeral-fire;' the graphic detail expresses well the hate which gloats over the vivid picture of their dead foe. The 'pitch' comes from the pine, regularly used in the funeral pyre.

l. 270. **περᾶν**, 'to pass through,' i.e. 'to meet,' 'to undergo.'

l. 271. 'Wintry woes in my hot heart;' the adjectives involve a common Greek metaphor, and are, of course, intentionally antithetic. So Soph. *θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις*. Note that the prep. **ὑπό** depends on the subst. *ἄτας*, a rare licence in Greek.

l. 274. **λέγων**, 'bidding,' as often.

l. 275. 'Maddened by loss that robs me of my own.' **ἀποχρήματος**, a strange adjective, 'removing wealth,' 'robbing of wealth.'

l. 276. '(Else) with my own life he said I should pay for it,' for leaving his commands undone, that is.

φίλος in its Epic use, applied to *a man's own* body or soul; *φίλον ἦτορ, φίλος θυμός, φίλα γούνατα, φίλον λαιμόν*, etc.

ll. 278–296. The general sense of this fine but difficult passage is quite plain; it is *the plagues and terrors that come on those who fail to avenge a murdered father.* It is, however, as Con. has shown, clear from 291–296 (where the infinitives are all *present* and the negatives *οὐ*) that Apollo is issuing the oracle *generally*, of all people in Orestes' position; compare *τοῖς τοιούτοις* 291, *δέχεσθαι οὔτε συλλύειν*, which, if it were Orestes alone who was being debarred from human intercourse, would be *μήτε*. It is a general *statement*, not a particular *order*.

This explains the difficult *βροτοῖς* 279. The duty (of avenging a father) is proclaimed by Apollo 'to all mortals,' and *βροτοῖς* is governed, as it surely must be, by *πιφαύσκων εἶπε*.

Again νῷν in the same line is certainly wrong. Indeed, whatever view we take of the passage, νῷν is wrong. It is clearly wrong if the oracle is *general*, as we do not want then a specifying pronoun. But it is no less wrong if the oracle (as usually taken) is special; for then it would be μοι or ἐμοί. Elektra has nothing to do with it; the order is given to Orestes; cf. μέτειμι 273, αὐτόν με 275, εἰ μὴ πέποιθα 298,—all singular.

Having cleared the ground we proceed to comment in detail.

ll. 278, 279. **δυσφρόνων** μείλιγματα, the MSS. reading, is variously taken, 'woes such as to rejoice enemies,' Schol., Klaus., Both.; 'sufferings sent to appease the furies,' Schütz, Weil.; and various ingenious renderings contrasting 'mortals' who *don't* suffer with 'us' who *will*, Con., Peile., Pal., Dav.

But all these are really forced and incredible. Aeschylus in the phrase is plainly speaking of *evil* things, and some direct expression, not a circuitous enigma, is wanted. The best proposed is Lobeck's, adopted by Herm., Weckl. W.-M., **μηνίματα**, *very* near the MSS.

In the next line, 299, I again adopt Herm.'s very ingenious and simple τὰς δ' αἰνῶν νόσους: no mistake being commoner in MSS. than the confusion of ε and αι [1], and M. having here suggestively νῶν with no iota.

αἰνῶν, in its original sense 'telling,' as Ag. 99, 1482, Frag. 290, Soph. Phil. 1380. The meaning is then:—

'For he spake proclaiming to men the visitations of the wrathful powers below, and again of plagues telling,' etc.

Observe **τὰ μὲν . . . μηνίματα, τὰς δὲ . . . νόσους**, the article separated from the subst., really an Epic usage, where the article is still demonstrative. Cf. τὰ δ' ἐπώχετο κῆλα θεοῖο Il. I. 383, and Ag. 1056 τὰ μὲν γὰρ . . . ἕστηκεν ἤδη μῆλα.

l. 280. **ἐπαμβατῆρας** with **λειχῆνας**, 'leprous ulcers mounting on the flesh,' *Mors.*, a splendid and bold expression.

Notice the Epic syncope again -αμβατ- for -αναβατ-.; cf. 34. So ἐπαντέλλειν 282.

l. 282. **κόρσας**, prop. 'temples,' here 'hair on the temples.' Aesch. is speaking of premature old age due to disease, of physical decay; not (as Schol.) of being aged by suffering.

l. 284. After this line MSS. read ὁρῶντα λαμπρὸν ἐν σκότῳ νωμῶντ' ὀφρύν, a line which will not construe here. [Con. and Dobr. make it agree with Agamemnon, and read φωνεῖν in 283: 'that he (Ag.) seeing clear

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[1] E. g. 73 χερομυσῆ, MSS. χαιρομυσῆ: 172 κείραιτο, MSS. κείρετο: 86 γενέσθε, M. γενέσθαι: 306 μοῖραι, M. μοῖρε: 410 πέπαλται, M. πεπάλατε: 474 ἔριν, M. αἱρεῖν: 1008 αἰαῖ, MSS. ἐέ.

in the dark summons the Furies;' quite impossible without any mention of Ag. Others (Weckl. W.-M.) suppose a line fallen out.]

Accordingly, Herm. transposes it to its right place after 287. No doubt it was misplaced to justify the *γάρ* of 285, by some one who did not see that the 'visitations of the Furies' *are* these 'madness and nightly terrors.'

l. 286. **προστροπαίων**, 'suppliants for vengeance,' here, as Ag. 1587. Elsewhere it means 'suppliants for purification,' and is used of the guilty.

ἐν γένει, loosely constructed with *προστροπαίων πεπτωκότων*, 'murdered men of the kindred,' i.e. akin to those who ought to avenge. (It cannot be 'murdered by a kinsman;' for Klytaemnestra was no 'kindred' to Agamemnon.)

l. 288. **ὁρῶντα** agrees with the object, unexpressed, but clear from the context; the kinsman who is slow to avenge.

'Seeing clear, through moving his eye in the dark;' a powerfully effective line, suggesting the terrors of the nightly vision.

l. 289. **καὶ διώκεσθαι**, the MSS. reading, is stronger and better than the common emendation *διώκεται*, a reading which is very unlikely to have been altered to the infin.

The infin. is consecutive or epexegetic, a common const., esp. in Aesch., e.g. *φρονεῖν μετέγνω* Ag. 221, *πέμπουσι φλογὸς πωγῶνα . . . καὶ πρῶν' ὑπερβάλλειν* ib. 307, *τίς ὧδε παιδνὸς . . . ἔπειτα ἀλλαγᾷ λόγου καμεῖν* ib. 479.

The sense is 'so that his tortured body is driven from the city.'

πόλεως, gen. of separation, without prep. either alone or in the verb; an Epic use.

l. 292. **εἶναι**, impers., 'it is not' for them to share, i.e. is not allowed.

μετασχεῖν, 'to share,' 'to have part,' usually gen. of thing shared, dat. of person shared with; 'part' or 'share' usually not expressed; here we have *μέρος* expressed. So Ag. 507.

φιλοσπόνδου λιβός, 'the draught that loves the offering,' only a fanciful way of saying 'the draught for offering.'

l. 294. **συλλύειν**, prob. (as the Scholiast) 'to lodge with.' *καταλύω* is often used in the sense of to 'put up' at a place; the notion being 'unloosing' your horses probably; so the full phrase Od. 4. 28 *καταλύσομεν ἵππους*.

[The other interpretations offered, 'to embark with' (H.), 'to help in expiating' (Blomf.), are forced and inappropriate.]

Observe one negative omitted: as Ag. 532 *Πάρις οὔτε συντελὴς πόλις*, Phil. 771 *ἑκόντα μήτ' ἄκοντα*; and so Shakesp. Sonn. 141 'But my five wits *nor* my five senses can dissuade,' etc.

l. 296. **ταριχευθέντα**, 'dried;' being used properly of fish, meat, etc., it contains an expressive and bold metaphor.

There is a certain grim effectiveness in using the word which properly describes drying for *preservation* as a metaphor for the withering and shrivelling of destruction. In fact *κακῶς ταριχευθέντα* is a kind of oxymoron, it suggests 'an ill embalming.'

l. 297. This line is best read as a question, which *ἆρα* suggests: for though *ἆρα* may be used in poetry for *ἄρα*, and so is not necessarily interrogative, the absence of any particle in the next line makes it read more smoothly as an answer to a question. Otherwise *γάρ* is rather wanted.

l. 301. **πρός**, adverbial, common from Homer down: 'besides.' [Our English word *too* is exactly the same; it is differentiated from the preposition *to*.] This is more likely than to read with MSS. *προσπιέζει* in one word.

l. 302. **τὸ μὴ πολίτας . . . πέλειν**. The *τό* is particularly common with the *consecutive* infinitive: *τὸ μήποτ' αὖθις μήδ' ἀναστῆναι μέλειν* Ag. 569, *τὸ μὴ βεβαίως βλέφαρα συμβαλεῖν* ib. 15, *τὸ μὴ παθεῖν πόλιν* ib. 1171.

l. 303. **εὐδόξῳ φρενί** might go with the verb. 'Should with their noble heart bow thus to two women:' but probably Aeschylus meant 'who with noble spirit overthrew Troy,' the use of dat. instr. with a subst. being justified because **ἀναστατῆρας** is equivalent to *τοὺς ἀναστήσαντας*.

l. 304. The 'two women' are Klytaemnestra and Aegisthos, as Schol. tells us: the latter is addressed as *γύναι* Ag. 1625 (according to the most probable interpretation).

l. 305. **φρήν**, 'his heart,' Aegisthos'.

τάχ' εἴσεται, 'he shall learn,' i.e. by destruction, a common and a natural form of threat. So *γνώσει τάχα* Ag. 1549. Paley has a good list of instances, including Eur. Suppl. 580 *γνώσει συ*: again Heracl. 65; *εἴσομαι*, ib. 269.

The gen. sense is 'if he is not a coward let us fight, and then he shall learn to his cost.'

ll. 306–478. THE **Κομμός**, or choric lamentation answered from the stage. The general sense is as follows:—

Anapaests (306–314). 'Fates, accomplish; let blood be shed for blood, and the doer suffer.'

Strophe 1 (315–323). *Orestes.* 'Father, how can I send light to thy darkness? Yet lamentation is some boon perchance.'

Str. 2 (324–331). *Cho.* 'The spirit of the dead yet lives: the guilty shall be known: a deep lament for the dead helps the vengeance.'

Ant. 1 (332–339). *El.* 'Hear us, father, exiles and suppliants: alas, woe is great!'

Str. 3 (340–344). *Cho.* 'A lamentation may become a triumph-song.'

Str. 4 (345–353). *Orest.* 'Would thou hadst died before Troy: such a death were a light sorrow.'

Ant. 2 (354–361). *Cho.* 'Yet he is great below, attendant on the gods of Hades: as he was king of kings on earth.'

Ant. 4 (362–371). *El.* 'Not before Troy: but the slayers should have been thus slain, far away.'

Mesodos (372–379). *Cho.* 'Vain is wishing: but the sound of the double lash is heard: the victory is the children's.'

Str. 5 (380–384). *El.* 'Zeus, send woe on the sinner: the end comes!'

Str. 6 (385–392). *Cho.* 'Let me sing a triumph-song: why should I hide my resentment against the guilty?'

Ant. 5 (393–399). *Or.* 'When will Zeus bring down his hand? hear, earth and those below.'

Ant. 3 (400–404). *Cho.* 'One bloodshed brings another.'

Str. 7 (405–409). *El.* 'O powers below, see the relics of the Atreidae! how helpless and outcast!'

Ant. 6 (410–417). *Cho.* 'My heart is now darkened, now lightened with hope.'

Ant. (418–422). *Or.* 'What shall I say? my woes? Though she fawn, they are not soothed: my heart is implacable.'

Str. 8 (423–428). *Cho.* 'I mourn in the fashion of the East.'

Str. 9 (429–433). *El.* 'What a burial! a king unattended, a husband unlamented!'

Str. 10 (434–438). *Or.* 'The dishonour she shall pay.'

Ant. 10 (439–443). *Cho.* 'He was mangled: intolerable horror.'

Ant. 8 (444–450). *El.* 'And I was away, chained up like a savage dog: hearken, O father!'

Ant. 9 (451–455). *Cho.* 'Let the tale sink through your ears. Come to the combat with inflexible wrath.'

Str. 11 (456–460). *Or., El., Cho.* 'We pray thee, father.'

Ant. 11 (461–465). *Or.* 'The struggle will come.' *El.* 'Gods, be just.' *Cho.* 'I tremble: fate waits, but will come.'

Str. 12 (466–470). *Cho.* 'O bitter woe, and bloody stroke, and stanchless wound!'

Ant. 12 (471–475). *Cho.* 'There is a cure to stanch it, to follow up the bloody feud to end.'

Anapaests (476–478). *Cho.* 'Hearken, gods below, and send victory.'

l. 307. **τελευτᾶν**, 'that it may end,' i. e. '*grant* that,' the inf. (and acc.) of petition with the princ. verb omitted, a common constr. *τελευτάω* is usually intr. in Aesch., Ag. 635, Cho. 528, Pers. 735, Suppl. 210, 297.

l. 308. **μεταβαίνει**, 'is turning.' At last Justice is coming over to their

side. The thought is perfectly natural, though not perhaps logically correct. Paley aptly quotes Ag. 778, where Justice is said 'to leave guilty homes for the pious.'

l. 310. **τελείσθω**, we should say 'let reviling be given for reviling:' it is the retribution that is *accomplished*, but the slight strain of phrase is effective.

l. 311. **πράσσουσα**, 'exacting,' a special sense, common in Aesch. So *πράκτωρ* Ag. 111, *φόνον πράξαντα* Eum. 624; and middle, *ἀτίμωσιν πρασσομένα* Ag. 700.

The 'loud cry of justice' is the words 'reviling for reviling and blow for blow.'

l. 313. **δράσαντι παθεῖν**, 'the doer shall suffer:' he is quoting the proverb in the tersest and most epigrammatic form: hence the obscured construction. The full form would be ['it remains,' *or* 'it is due' *or* 'destined'] for the doer to suffer:' as we find Frag. 456 *δράσαντι γάρ τοι καὶ παθεῖν ὀφείλεται.*

l. 314. **τάδε** is the proverb just quoted.

l. 315. The MSS. read *αἰνόπατερ*, 'hapless father' (like *δύσμητερ* Od. 23. 97, both in the meaning and form of its termination, instead of the ordinary adjectival *-πάτωρ*, *-μήτωρ*), but the word is dubious: and the Schol. *δεινὰ παθών* is strongly in favour of **αἰνοπαθές.**

ll. 315–320. The best sense is got by taking *τύχοιμ' ἂν οὐρίσας* together.

'O hapless father, by what word or deed could I chance to waft to thee where thou liest a light to countervail thy darkness!' So Peile and apparently Paley.

[Others, as Con., Herm. take *τύχοιμ' ἂν* with *φάμενος* and *ῥέξας*, 'Should I be right in saying?' too frigid a meaning for the impassioned lament. He is not thinking of the right word to say: he is beating against 'the barrier of good and ill:' he wants to reach and help him, and cannot.]

l. 316. Notice **φάμενος**, Epic middle, very common in Homer.

l. 319. Some edd. continue the sentence to **ἀντίμοιρον**: 'what can I say or do . . . as a light to balance thy darkness?' But it is better separate: 'light is opposed to darkness': i. e. we are far away yet our cries may reach thee.

[The MSS. read *ἰσοτίμοιρον*, which is half way between *ἰσόμοιρον* and *ἀντίμοιρον*. Most recent edd. rightly prefer the latter, as the Schol. *ἐνάντιον* points to *ἀντίμοιρον*.]

l. 320. Notice **ὁμοίως**, 'all the same,' i. e. 'none the less,' in the sense of *ὅμως*, whose derivation is similar. So Pers. 214 *σωθεὶς δ' ὁμοίως τῆσδε κοιρανεῖ χθονός.*

l. 321. **κέκληνται** agrees with the predicate; common with verbs of *being*, *becoming*, *being called*. So Thuc. 4. 102 *τὸ χωρίον ὅπερ* **Ἐννέα Ὁδοὶ ἐκαλοῦντο**, Plat. Rep. 422 E *ἑκάστη αὐτῶν πόλεις* **εἰσὶ** *πάμπολλαι*:

and in Latin the well-known line *amantium irae amoris integratio est* Ter. Andr. 3. 3. 73.

Sense: 'but nevertheless a glorious lament is counted a boon to the Atreidae of old.'

κέκληνται is pathetic: '*men say* it is a boon, and we will give it: but it does not satisfy *love* which wants to reach and help him.'

l. 322. **προσθοδόμοις**, bold use of adj. He means 'the former Atreidae of the house.'

l. 325. **πυρός**, i.e. the funeral fire.

l. 328. **ἀναφαίνεται δ' ὁ βλάπτων**, 'the guilty is brought to light.' The Chorus generalise while encouraging: 'The dead are not powerless, his spirit lives: the children lament him, the murderer is exposed.'

They speak of the murderer being 'brought to light,' but the term is hardly appropriate to this case, where the guilty are known: the 'exposure' is here the *vengeance*.

l. 330. These two lines, as they stand in the MSS., can only mean literally, 'The righteous lament for fathers and parents, raised loud and high, tracks out [the guilty],' taking *τὸ πᾶν* (in its ordinary sense of 'utterly') either with *ματεύει* or with *ἀμφιλαφής*. And the best sense we can make of this is to regard it as an imaginative way of saying;—*The same faithful love which duly wails the dead shall duly avenge him.* So that it really repeats the thought of the line before in another shape. But the last five words read very harshly in the Greek, and, with all allowance for Aeschylus' enigmatic diction, there must be corruption.

The Schol. has two notes here—

(1) *ζητεῖ τὸ ἀντιτιμωρεῖσθαι*: 'seeks out vengeance.'

(2) *ὅμως οὐκ ἠρεμεῖ ἡ ψυχή· ζητεῖ γὰρ παντελῶς ταρασσομένη τὴν ἐκδίκησιν*: 'yet his soul is not at peace: for sore troubled it seeks vengeance.'

Both notes point to an older text with some acc. to *ματεύει*, meaning 'vengeance:' and this is doubtless concealed in the corrupt *τὸ πᾶν*. Herm. (Lachm., Klaus., Dav.) read *ῥοπάν*, 'the sinking scale' of retribution: very obscure. Schütz proposed *ποινάν*, Bothe, still better, **τἄποιν'**, which I have adopted. [Prof. Murray's *ἐκ δίκαν ματεύει τὸ πᾶν* is good.]

The rest of Schol. (2) looks like a different text altogether: unless he had our reading and misunderstood it to mean 'the cry of the fathers sore troubled,' which perhaps is the source of his strange note.

Mr. Verrall's ingenious *τάφον* ignores the scholion.

l. 335. [It is better to take the obvious correction **τοί σ' ἐπιτύμβιος** of the natural MSS. corruption *τοῖς ἐπιτυμβιδίοις*: a correction which Hermann adopted and completed from Schütz, but has now abandoned to make the antistrophe answer to the strophe in syllables. But *ἂν ἕκαθεν* is metrically equal to *τοί σ' ἐπι-*, and that is probably enough.]

l. 339. **οὐκ ἀτρίακτος ἄτα**; 'Is not doom unconquerable?' *ἀτρίακτος* from *τριάζω* (*τρεῖς*), 'to throw thrice' in the wrestling bout, the three throws being necessary for victory. The word and metaphor are favourites of Aesch. So *τριακτῆρος τυχών*, 'having found his conqueror,' Ag. 171: *τῶν τριῶν παλισμάτων* Eum. 589, *διὰ τριῶν ἀπόλλυμαι* Eur. Or. 434.

l. 344. **νεοκρᾶτα**, lit. 'new-mixed,' i. e. 'once more united.' Several comm. say the metaphor is from the pledging-bowl of friendship or treaty, as Aesch. has *νεοκρᾶτας σπονδάς* Frag. 325: and L. S. quote from Athenaeus (grammarian 3rd cent. A.D.) *νεοκρὰς* (*κρατήρ*) as the name of a drink used at cementing friendships.

But 'to mix' is such an obvious and common metaphor for friendship (Eur. Hipp. 257 *φιλίαν ἀνακίρνασθαι*, Her. 4. 152 *φιλίαι συνεκρήθησαν*, 7. 151 *φιλίην συνεκεράσαντο*) that we need not suppose a reference, directly or consciously, to the customs of drinking or libation.

κομίσειεν (*ἄν* carried on from 340), lit. 'bring,' so 'escort,' 'welcome.' [Some prefer, perhaps rightly, *φιάλην νεοκρᾶτα κομίζοι* (Scal.).]

l. 346. **πρός**, poetic for 'by,' see above, 133.

l. 348. *δορίδμητος*, 'subdued by the spear,' is Hermann's probable correction: *τέμνω* is, however, used in the Iliad for 'to wound,' 13. 501, 16. 761, so I have left the MSS. **δορίτμητος**.

ll. 350–351. Taking Wellauer's excellent *τ' ἐν* for *τε*, which restores the metre (υ – – four times repeated), we construe, 'and making thy children's life glorious in the streets (of the city).' **ἐπίστρεπτον**, 'that which turns men to look on it' (or passive, 'which is turned towards'), and so 'conspicuous,' the Lat. *spectandus*; a word Aesch. uses again in the same sense, Suppl. 997 *ἐπίστρεπτον βροτοῖς*.

[*ἐν κελεύθοις* might go with *τέκνων*, 'in the paths of thy children,' (Butl., Blomf., Pal.), but that leaves *ἐπίστρεπτον* more obscure, and is a needless repetition of *αἰῶ*.]

l. 353. **δώμασιν εὐφόρητον**, 'a burden easy for the house to bear,' as being a noble death and not a horrible and ignominious one.

l. 358. **τυράννων**. Pluto and Persephone, the rulers of Hades: so the Schol. rightly explains.

l. 360. [The third pers. is better here, as H. has shown, having been altered to second by copyists who thought Orestes was still speaking. This is strongly confirmed by *ἦνς* of M. and *ἧς* of G., showing traces of the old right reading.]

μόριμον . . . βάκτρῳ, 'of those who fulfil their appointed place with might of hand, and with the sceptre they all obey' (lit. 'mortal-persuading'): a stately periphrasis for 'kings,' the sense being, 'On earth he was king of kings, and so below he is greatest.'

Observe the Epic licence of *πιπλάντων* for *τῶν πιπλάντων*, common in

Aesch., e.g. παραβᾶσι Ag. 59, τῶν ἁλόντων καὶ κρατησάντων ib. 324, τίοντας ib. 706. πιπλάντων remains however highly suspicious, with its strained meaning and construction: and possibly Dindorf's περαίνων (or some such participle) is more likely.]

l. 366. τεθάφθαι, i.e. ὤφελες. The omission is less harsh, as Elektra is *continuing the wish* of Orestes' stanza, though *modifying* it.

[τεθάφθαι is a necessary correction of Tafel for τέθαψαι, which with μή is not Greek: it is rendered certain by schol. which notes omission of ὤφειλες.]

l. 368. There is a gap ◡ – in the metre here. Con. ingeniously suggests **φίλοις**, which fills the gap, explains the gloss τοῖς ἐκείνων in the Med., and gives a good sense to οὕτω. 'Sooner ought his murderers to have been slain thus by their friends (as Agam. was), so that one should hear afar of their deadly fate, knowing nought of these troubles.' The last sentence is a weary wish that the retribution was not left for them.

φίλοις is in Epic constr. with Epic word δαμῆναι, e.g. Il. 22. 40 Πηλείωνι δάμῃ.

[The sentence is, however, harsh: νιν is abrupt after πάτερ vocative; and though schol. points to the reading and rendering given above, there is room for doubt.]

l. 370. **τινὰ πυνθάνεσθαι**, the consecutive use of the acc. and inf.

l. 373. The Hyperboreans were imagined by the early Greeks to be a people living in a mild and fertile region 'beyond the north wind,' very quiet, peaceful, virtuous, and happy. So ὑπερβορέον means 'blest.'

l. 374. **δύνασαι γάρ**, 'for thou canst,' i.e. as the Schol. explains, 'for it is easy to wish.'

l. 375. **ἀλλὰ . . . γάρ** in its idiomatic and elliptical sense, 'but (cease) for.'

μάραγνα is 'a scourge:' the word occurs [Eur.] Rhes. 817.

The general sense of what follows is taken variously. (1) The 'double scourge' is by some (Schütz, Peile, Bothe, Dind., and Schol.) thought to be the 'double affliction' of the two, brother and sister, viz. the death of Agam. (376) and the impiety of the king and queen. The Chorus are then dwelling on the gloomy side of things. (2) Others take the 'scourge' to be the *appeal to the dead*, lashing up the sluggard vengeance as it were (Con., Da., Klaus.), or even more literally, 'the beating of the breasts' (Pal.). The Chorus are then encouraging, as before.

The latter view is surely nearer the truth. But it is better to take the 'scourge' in the more appropriate and natural sense of the *coming vengeance* on the two guilty ones; and the sense will then be—

'But (cease) for the sound of this double scourge draws near: these have helpers already beneath the earth (and so more powerful): the hands of the rulers, these loathly ones, are defiled: the victory is the children's.'

But the insuperable difficulty in the way of this interpretation is the last line, *παισὶ δὲ μᾶλλον γεγένηται*, which cannot really be translated at all, according to the ordinary usage of Greek: there is no doubt it is corrupt. Perhaps the least improbable of the suggestions made is Schömann's, to read *χέρες οὐχ ὅσιαι. στυγερὸν τούτων πᾶσι τί μᾶλλον γεγένηται*; but both the order of the words is harsh, and the sense is not really forcible.

l. 381. **ἀμπέμπων**, 'thou who sendest up;' general description, as **βροτῶν** shows.

l. 383. **τλήμονι** in its other sense, 'bold,' 'wicked:' Soph. El. 275 *ἡ δ' ὧδε τλήμων ὥστε τῷ μιάστορι σύνεστι*, ib. 435 *εἰ μὴ τλημονεστάτη . . . ἔβλαστε*: both times of Klytaemnestra.

l. 384. Instead of finishing as we expect, 'send Doom upon the guilty mother,' she breaks off, as it were with a sudden shrinking from the direct imprecation, and softens it into a prophecy—'but on her, mother though she be, yet vengeance draws nigh.'

ὅμως is used idiomatically and elliptically; the full thought would be *καίπερ τοκεῦσιν οὖσιν ὅμως τελεῖται*. For the plural *τοκεῦσι* see 419, 688. The conjecture of Merkel, *τόκοισι*, is ingenious, but needless.

[It also suits the Greek to take it quite differently, as a savage burst of triumphant vindictiveness: 'Yet to the parents the end is coming.' But the other seems on the whole better.]

l. 385. The MSS. *πευκηέντ'* **ὀλολυγμόν** is unmetrical, and it can only mean 'a triumph-song over the blazing pine wood;' but it is audacious even for Aesch. to call this 'a pine-wood triumph-cry.' Those who take it so refer to the savage wish of the Chorus above 268, 'Whom one day may I see dead in the pitchy ooze of the funeral fire.' I read **πυκάεντα**, 'piercing,' conjectured by Dind.: but the word is very doubtful.

[Schol. has the obscure comment *πανηγυρικὸν λαμπρόν*: perhaps he meant 'a brilliant eulogy' and took *πευκ.* in a metaphorical sense. If so it is a good instance of the desperate interpretations sometimes adopted by these old scholars.]

l. 389. **ἔμπας**, 'anyhow;' 'whether I hide it or not, *anyhow* it is there.'

ll. 389–391. Taking Hermann's **οἷον** for *θεῖον*, and **κραδίας** for *καρδίας*, we get the following sense: 'Why should I hide what thought flits anyhow within my soul; and before my heart's prow a bitter wrath blows, a fierce hate?'

φρενός is the vague local gen. See 183.

The bold images 'flitting,' 'the prow of heart,' 'the blast of bitter wrath,' are quite Aeschylean. For the first, cf. Ag. 976 *δεῖμα προστατήριον καρδίας ποτᾶται*: for the third, Ag. 219 *φρενὸς πνεῶν δυσσεβῆ τροπαίαν*. Klaus. aptly compares Iliad 21. 381 *δίκα δέ σφιν ἐνὶ φρεσὶ θυμὸς ἄητο*.

The repetitions *φρενός, κραδίας*; *θυμός, στύγος*; *ποτᾶται, ἄηται*; are not unlike the poet.

I have taken the reading which makes best sense with least alteration; but *οἷον* is certainly harsh.

l. 395. **ἀμφιθαλής** (*θαλ-*, 'bloom,' 'flourish'), means originally 'rich,' 'prosperous;' applied, Il. 22. 496, [? genuine] to the boy who has rich parents living, opp. to the poor orphan, Ar. Av. 1737 to *Ἔρως*. So in bitter irony *ἀμφιθαλῆ κακοῖς* Ag. 1144. Here it means 'mighty.'

l. 396. **κάρανα**, 'their heads,' the two guilty ones. **δαΐξας**, 'striking.' It is a mistake to suppose (with Weil) that the aor. part. is necessarily past; it simply describes the act, the time being fixed by the sense and context; e.g. Od. 5. 374 *ἀλὶ κάππεσε χεῖρε πετάσσας*.

l. 397. **πιστὰ γένοιτο χώρᾳ**, perhaps best taken 'May Faith be restored to our land,' i.e. a true bond of loyalty, instead of hatred, suspicion, tyranny, bloodshed. So Ag. 651 *τὰ πιστά*, 'their loyal bond.'

l. 398. **ἐξ**, 'from,' i.e. 'after,' 'instead of,' like *τυφλὸς ἐκ δεδορκότος*, etc. Not 'Justice I demand from the wicked,' as Schol., which is hardly so likely a use of *ἐξ*; but 'Justice after Wickedness.'

l. 399. **Γᾶ χθονίων τε τιμαί**, a certain and beautiful correction for the corrupt MSS. See crit. notes. 'Earth and honoured powers below,' *τιμαί* abstr. for concr., like the Epic *βίη Ἡρακληείη*, etc. So Pers. 641 *Γᾶ τε καὶ ἄλλοι χθονίων ἁγεμόνες*, ib. 629 *Γᾶ τε καὶ Ἑρμῆ, βασιλεῦ τ' ἐνέρων*, and the same again below, 405, in Bamberger's emendation.

l. 400. 'Blood for blood,' as before, 312.

l. 401. **χυμένας**, Epic passive (non-thematic) aorist, consisting of stem and *-μενος*, like *φθί-μενος, κτά-μενος, σύ-μενος, κτί-μενος, ὀνή-μενος, ὄρ-μενος*, etc.

l. 402. **λοιγός**, properly 'Pestilence,' used twice by Aesch. for 'Slaughter,' here and Supp. 679.

'Slaughter calls on the Fury, bringing for those slain of old woe on woe.' The sense and construction are simple, with the needful alteration *λοιγὸς Ἐρινὺν* for *λοιγὸν Ἐρινύς*. [Klaus., Pal., Wellauer vainly try to keep the MSS. reading, involving various strained and clumsy constructions, of *παρὰ . . . ἄτῃ*. The Schol. had the same corruption and made *ἄτην* subj., *λοιγὸν* obj., of *ἐπάγουσαν*. Impossible.]

l. 405. The MSS. give *ποῖ ποῖ δή, νερτέρων τυραννίδες*; which makes good sense, but is not metrical, and the Greek is rather unusual (see 882). I take Bamberger's sure emendation, *πόποι δᾶ ν. τ. τ.*', 'O earth and kingdoms of the powers below!' exactly the same invocation as Orestes', 399, and the right metre.

πόποι is exclamation like *παπαί*; **δᾶ** is Doric for *γῆ*; and *πόποι δᾶ* occurs Ag. 1072, 1076.

l. 406. I take H.'s **τεθυμένων**, replaced by, what is probably a gloss,

φθιμένων in MSS., altered for metre's sake in Med. to the hopeless word *φθειμένων*. [Perhaps Hartung's *πεφαμένων* is right.]

'Behold ye mighty curses of the slain!' a fine line.

l. 407. **τὰ λοιπά**, 'the remnants,' a fine tragic word for Orestes and Elektra.

l. 408. **δωμάτων ἄτιμα**, 'outcast from their home.'

l. 411. **κλύουσαν** by an irregularity (anacoluthon) for *κλυούσῃ*. So Pers. 914 *λέλυται γὰρ ἐμῶν γυίων ῥώμη...ἐσιδόντ'*, Soph. El. 479 *ὕπεστί μοι θράσος κλύουσαν*.

l. 414. **πρὸς ἔπος** with **κελαινοῦται**, *κλυούσᾳ* being added epexegetically, 'My reins are darkened at the sound, while I hear.'

l. 415. The MSS. read:—

ὅτ' ἂν δ' αὖτ' ἐπαλκὲς
θραρέαπέστασεν ἄχος
πρὸς τὸ φανεῖσθαί μοι καλῶς.

The general sense is plain: 'But when hope comes it removes my grief.' In the MSS. *θραρέα* is not a word at all, and *πρὸς τὸ φανεῖσθαι* not Greek, the future being inadmissible. The best correction by far is Paley's:—

ὅταν δ' αὖτ' ἐπ' ἀλκῆς **ἐπάρῃ** *μ'*
[ἐλπὶς] ἀπέστασεν ἄχος
προσφανεῖσά μοι καλῶς.

ЄΠΑΡΗ for ΘΡΑΡЄ is an extremely small alteration. *ἐλπίς* is due to Blomf., and *μ'* to Con. The other comm. either leave impossibilities or make larger alterations with less success[1]. 'But when Hope again strengthens and uplifts me, it sweeps away my sorrow, dawning brightly upon me.'

l. 416. **ἀπέστησεν**, gnomic aor.

l. 418. **τύχοιμεν ἄν**, 'should we be right;' see 14.

l. 419. **τεκομένων**, 'parents,' i. e. 'mother,' like *τοκεῦσι* 384. The word is the Epic middle aor., common in form *τέκετο* in Homer.

l. 420. The absence of pronouns makes this obscure, and it has been variously taken; but the sense surely must be: 'Though she flatter, they (the griefs) are not soothed: for, like a savage wolf, our temper from our mother is implacable.'

[Others (Muller and Davies) take **ἐκ ματρός** as = *ματρός*, '*her* temper,' and **πάρεστι σαίνειν**, '*we* may flatter.' But Orestes had no thought of conciliation; and *ἐκ ματρός* must be in its regular sense of *descent*; and the point of the 'wolf'-simile is the *native* fierceness handed on from mother to son, like the young lion in Ag. 727 *ἀπέδειξεν ἦθος τὸ πρὸς*

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[1] H. rewrites both this and the strophe: Kl. retains *φανεῖσθαι*; reading *σ' ὁρᾷ φρήν*: Schütz, Bothe, read *θρασεῖα*, sc. *ὦ*! Dav. has *σ' ὁρᾷ ῥέα*: Well. has *ἐπαλκὲς θρασέα*: Weil has *ὅταν δ' αὖτ' ἐπαλκές*, sc. *ἔπος κλύω*!

τοκέων. Weil again has *ἐκ ματρός* ['unsoothed] *by* our mother;' and so the Schol. (who think it is Agamemnon she tries to soothe); but neither is natural.]

l. 422. *Here the Chorus beat their breasts and heads.*

l. 423. 'I strike a Persian blow (upon my breast), and like a Kissian mourner.'

Ἄριον. Aria was a district of Persia (part of Khorassan and Afghanistan). So Arian means 'Persian,' the name being indeed a Persian word meaning 'noble,' and often forms part of Persian names (*Ario*-barzanes, *Ari*-mares, *Ari*-aramnes, etc.).

Κισσίας. Kissia was a part of Susiana.

So the captive women mean 'I wail in Eastern fashion.'

Observe the past tenses *ἔκοψα*, *ἦν*, of an action only just over. So commonly in tragg. *ἠρόμην*, *ἐδεξάμην*, *ἥσθην*, *ἐπῄνεσα*.

l. 425. 'And my lifted hands you might see wandering to and fro, with clenched blows rained in quick succession, from above, from far above . . .,' the accumulated adjectives in true Aeschylean style; cf. Ag. 154, 192, 222, etc.

l. 430. **δαΐαις ἐν ἐκφοραῖς**, 'in a foeman's burial.'

l. 434. The MSS. read *τὸ πᾶν ἀτίμως*, which is supposed to mean, ''Tis all a tale of dishonour thou hast told;' a strain of construction hardly admissible. Mr. A. W. Verrall (Journ. Phil. 9. 143) proposes ingeniously *ταφὰν ἀτίμων*, 'a felon's burial.' I have preferred **ταφὰς ἀτίμους**, a simpler phrase (cf. *δύας ἀτίμους* 443); but the clue is the right one.

l. 436. 'By favour of the gods,' as 214.

l. 438. **νοσφίσας**, 'when I have slain him.' *νοσφίζω*, properly 'to put away;' one of the numerous euphemisms (natural in all languages) for 'to kill.' So Eum. 211 *ἥτις ἄνδρα νοσφίσῃ*. Cf. Theb. 983.

l. 439. **ἐμασχαλίσθη**, 'was mangled,' (the second person of MSS. must be wrong.) The Scholiasts and old grammarians tell us of a strange superstitious practice, that when a man was treacherously murdered his extremities were cut off and tied under the armpits and round his neck, and the sword wiped on his head; the superstition being that this acted as a charm or purification (!) against his just vengeance. So Soph. Elektra, 445–6 (quoting no doubt from Choeph.):

> *ἐμασχαλίσθη κἀπὶ λουτροῖσιν κάρᾳ*
> *κηλῖδας ἐξέμαξεν.*

l. 440. 'And as she dealt with him so she buries him,' i. e. insulting the dead.

ἔπρασσε is a kind of grim euphemism for the mangling.

l. 441. **κτίσαι**, 'to make;' no doubt the original reading; M. has been altered. See crit. note.

l. 442. **αἰῶνι**, 'life,' as often.

l. 444. Most edd. assign this to Elektra, to whom it surely belongs; H. to half the chorus.

'I was far away, dishonoured, of no account . . .' is a complaint pathetic in Elektra's mouth, meaningless in that of the Chorus.

l. 446. MSS. read *μυχοῦ δ' ἄφερκτος*, which some construe, 'shut off *from* the room' [where Ag. was slain], others (Shilleto, Con.), 'shut off *in* the inner part.' The latter is clearly the sense, as *κεκρυμμένη* and *κυνὸς δίκην* show; but then we must read **μυχῷ**, for no Greek could say *μυχοῦ ἄφερκτος* in any sense but 'shut off *from* the *μυχός*.' (The instances Con. quotes for the gen. are irrelevant, *κατέκλησαν Μακεδονίας* and *ἑρκέων ἐγκεκλεισμένους*: it is the **ἀπό** here which is conclusive.) **πολυσινοῦς** is the right form, cf. *ἀσινής*. H. reads *πολυσίνου*.

l. 447. 'I gave forth [tear]-drops more ready than laughter.' Notice the strained and somewhat artificial phrase. 'More ready than laughter' is a pathetic meiosis; the phrase touchingly suggests how far from laughter she was.

l. 450. One foot is wanting here; some supply [*σαῖσιν*] *ἐν φρεσίν*. But as it is addressed to her father, why not **πάτερ** at the end? That would be more easily lost.

l. 451. **συντετραίνω**, used of 'boring so as to meet another cavity:' 'sink the tale through thine ears,' i. e. let it sink.

l. 452. **ἡσύχῳ . . . βάσει**, 'with thy mind's silent step.' The bold and vivid images abruptly succeeding are very characteristic of the poet.

l. 454. MSS. read *τὰ δ' αὐτὸς ὀργᾷ μαθεῖν*. (1) Some construe *ὀργᾷ* subst. (Dav., Schol.), 'the rest learn with wrath,' *μαθεῖν* inf. for imper. This is very harsh. (2) Others (Schol., Klaus.) take *ὀργᾷ*, verb. 'The rest he himself (Ag.) is eager to learn,' i. e. 'You have heard the sin; the rest (the vengeance) *your father waits for*.' Not bad sense, but hardly suitable here, where Ag. is treated not as the helpless sufferer, but the powerful spirit whose aid is invoked.

Read therefore (3) with Scal., H. and most edd. **ὄργα** imper., 'The rest desire *thyself* to know;' a significant hint to be up and doing with his own hand; which gives a far better sense to *αὐτός*.

l. 455. **καθήκειν**, 'to come down' to the conflict; so *καταβῆναι* 727.

l. 457. **κεκλαυμένα**, 'weeping,' like the Homeric perfect (of the middle-passive) *δεδακρυμένος*. It occurs again deponent 731, passive 687.

l. 458. **στάσις**, 'troop;' see 114.

l. 459. **ἄκουσον . . . μολών**, the time of the participle being *after the verb*, as Hom. Od. 5. 374 *ἀλὶ κάππεσε χεῖρα* **πετάσσας**. The real fact is the aorist part. gives the *act*, but the *time* has to be inferred from the context. See 396.

l. 460. **ξὺν δὲ γενοῦ**, Epic tmesis, common in trag. So Ag. 450 *ὑπ' ἄλγος ἕρπει*, 944 *ὑπαί τις ἀρβύλας λύοι*.

l. 461. 'Justice with Justice,' as though to see which is the stronger and truer justice; perhaps not without a sense that the death of Agamemnon also a kind of Δίκα, as it was blood for the blood of Iphigeneia.

l. 462. Hermann's δίκας is very ingenious, as it supplies a reason for the omission in the MSS;—ΔΙΚΩC ΔΙΚΑC being read as -ΔΙΚΩC. The phrase then means 'decide the plea of right:' δίκαι (plural) being the opposing claims, as Ag. 813 δίκας θεοὶ κλύοντες: and so the word δίκας suits the last line admirably.

l. 464. **μένει πάλαι**, 'has long been waiting.'

A skilful touch: the Chorus, as sympathetic spectators, shudder at the deed of blood impending. The poet is extraordinarily powerful in making us feel the *shadow of evil or misery cast before the event.*

l. 466. The two next stanzas I give with the majority of edd. (Schütz, Blomf., Well., Dind., Dav.) to the Chorus, as it is hardly likely either Orestes or Elektra would recur to lamentation *after the prayer* (456–460).

At the same time Hermann's idea (which Pal. adopts) that the first stanza is sung by half the Chorus, the second by the other half, both joining in the anapaests (476–478), is tempting and possibly right.

l. 467. **παράμουσος**, 'harsh.' *παρά* in the sense of '*amiss*,' as in *παράφρων, παράσημος, παράκοπος*, etc.

The metaphors from music are very common with the musical Greeks; cf. *ἄμουσος, πλημμελής, ἐμμελής, σύμφωνος.*

l. 470. **δυσκατάπαυστον**, 'stanchless' (*Mors.*), evidently met. from wound. The next line takes it up.

l. 474–475. For MS. *αιωμαναιρειν* Hermann reads *διώκειν ἔριν*, Klausen *δι' ὠμὰν ἔριν*. The latter is nearer to the MS. and some recent edd. adopt it. But Hermann's gives a clearer and fuller sense, explaining as it does what the *ἄκος* is: and *ὠμάν* is not wanted with *αἱματηράν.*

'The house has a cure to stanch these woes, and not from strangers without, but from themselves [Or. and El.], to follow out the feud of blood,' another clear appeal to the avengers, like 454.

l. 471. **ἔμμοτον**, lit. 'with lint in (the wound),' i. e. 'stayed' or 'stanched;' so *ἔμμοτον ἄκος*, 'a stanching-cure.' For the medical metaphor cf. Ag. 17 *ἐντέμνειν*, and below, 539 *ἄκος τομαῖον.* [But the phrasing is obscure and strange: the text is doubtful.]

l. 475. 'To the Powers below this chant is sung;' and they end accordingly with three anapaestic lines calling on the *χθόνιοι* to send aid.

ll. 479–584. SCENE 2. Orestes and Elektra combine their prayers to their dead father, and to earth and the Powers below.

Then Orestes asks the reason of Klytaemnestra's offerings; and the Chorus reply: 'She dreamed she bare a serpent, and suckled it, and it

drew blood with milk from her; she awoke affrighted, and sends the libations to propitiate.'

Orestes hails the omen: 'I am the serpent; I shall slay her.' He proceeds to arrange the plot; Elektra is to go in; Orestes and Pylades to appear as Phokian strangers: if excluded to wait; at last to slay Aegisthos.

l. 480. MSS. read *αἰτούμενος*, which will construe as passive, but is not so likely as **αἰτουμένῳ** med.

l. 482. **φυγεῖν**, 'to escape' from prison and peril, 'the plots of Aegisthos,' as Schol. says.

φθόρον is a suggestion of Hermann; the word is wanting in the MSS., but cannot be recovered with certainty. *προσθεῖναι* is commonly used with *λύπην, πόνον, κακόν*, etc.

l. 483. **δαῖτες**, i.e. the 'funeral feasts,' which Agamemnon had not received, as his murderers would naturally not offer them.

l. 484. **εὐδείπνοις** (adj.), **ἐμπύροις** (subst.), **κνισωτοῖς** (adj.) are best taken together as one phrase. Translate, 'At the rich banquet of the reeking sacrifice.' ['Unhonoured by sacrifices,' as some take it, is wrong: it would be *ἄτιμος ἐμπύρων*.]

[Con. quotes from old scholars a statement that *εὔδειπνα* was the name of an Athenian festival in memory of Erigone, daughter of Klytaemnestra and Aegisthos, and supposes a reference here to that. It surely would be a peculiarly inappropriate allusion.]

For the Ionicism **κτιζοίατ'**, Dav. quotes *ὀλοίατο* Theb. 552, *ἐκσωζοίατο* Pers. 390, 451, *φευξοίατο* ib. 369, *ἐχθαιροίατο* Supp. 754.

l. 486. **παγκληρία**, 'sole inheritance,' used of a woman's portion, Eur. Ion 814 *σὲ γήμας καὶ σὴν παραλαβὼν παγκληρίαν*.

l. 487. **γαμηλίους**, 'at my marriage;' it is the condition of the promise.

l. 490. *δέ τ'* (MSS.), might be defended as Epic; but **δέ γ'** (H.) much more likely.

εὔμορφον, imaginative personifying epithet.

l. 492. **καινίζω**, prop. 'to handsel,' 'to use for the first time.' The same word is found Ag. 1071 *καίνισον ζυγόν*, 'put on the new yoke:' so here, 'remember what strange mantle thou wast snared in' referring to the cloak which Klyt. threw over him when she slew him (Ag. 1382). This is more likely than the MS. reading *ᾧ σ' ἐκαίνισαν*.

l. 493. The MS. reading (see crit. note) has no caesura, and being a separate sentence is less forcible than the reading here given.

l. 494. **αἰσχρῶς βουλευτοῖσι**, 'shamefully devised.'

l. 496. **φίλτατον τὸ σὸν κάρα**, 'thy dearest head,' displacement of the article. So Eur. El. 1006 *μακαρίας τῆς σῆς χερός*, Or. 86 *μακάριός θ' ὁ*

σὸς πόσις. From a comparison of these instances, it would seem to be a special idiom in *titles* and *addresses*; like the English 'good my lord.'

l. 498. The MSS. βλάβας will only construe 'Give them (our foes) the like wrongs to suffer;' which repeats the sense of the line before, and makes the next line feeble, if not meaningless; and moreover the omission of ἐχθροῖς or τοῖς δέ is extremely harsh. I take Canter's **λαβάς**, adopted by many recent edd. from Hermann to Wecklein. ὁμοίας λαβὰς λαβεῖν is 'to take the same grip;' an expression used of wrestlers, who, when the bout was indecisive or they got out of the ring, were put back into the same position. Plat. Phaedr. 236 B περὶ μὲν τούτου, ὦ φίλε, εἰς τὰς **ὁμοίας λαβὰς** ἐλήλυθας, Rep. 8. 544 B τὴν αὐτὴν **λαβὴν** πάρεχε.

Orestes prays therefore to resume the contest *as his father left it*, i. e. a death struggle with Klytaemnestra and Aegisthos.

l. 502. If we retain γόνον we must translate, 'Pity thy daughter and the father's child,' and understand 'the father's child' to be the 'son.' An old superstition that the son was specially the offspring of the father (Arist. Gen. of Animals, 4. 1) is quoted: but this is out of place here. Read **γόον**, with Pauw and most edd.

l. 503. Some edd. give 503–4 to Orestes, 505–7 to Elekt., 508–9 to Orestes: but **λοισθίου βοῆς** (500) is against this.

l. 505. **κληδόνες σωτήριοι**, 'Memory's voices that preserve' (*Mors.*).

l. 506. **ἄγουσι**, 'keep up.' The children keep up the memory as the corks do the net.

l. 507. **τὸν ἐκ βυθοῦ**, the idiomatic pregnant construction, as though for τὸν ἐν βυθῷ ἐκ βυθοῦ, 'Saving the flaxen mesh from sinking in the deep.'

So Ag. 538 κῆρυξ . . . χαῖρε τῶν ἀπὸ στρατοῦ, Soph. El. 135 τὸν ἐξ Ἀΐδα πατέρ' ἀνστάσεις, and with adverbs τῶν ἐκεῖθεν ἄγγελος Ar. Av. 1168, τῶν ἔνδοθέν τις εἰσενεγκάτω Plut. 227.

l. 511. Lit. 'A payment to the tomb for its unbewailed chance,' i. e. 'for its dirge denied' (*Mors.*). τύμβου may be governed by τύχης, but perhaps it depends on τίμημα. [The Schol. explains ἀνοιμώκτου as πολυθρυλήτου, 'famous;' probably a mere mistake.]

l. 512. **δρᾶν κατώρθωσαι φρενί**, 'thy heart is set to do:' lit. 'thou art set right in thy heart to do.'

l. 513. **δαίμονος**, 'fortune.'

l. 514. **ἔξω δρόμου**, 'out of the course,' i. e. 'amiss.' A common metaphor. ἐκ δρόμου Ag. 1245, ἔξω δρόμου Pr. 883; and below, Cho. 1022.

l. 517. **φρονοῦντι**, 'feeling,' 'the dead that could not feel it.' So Ai. 553 ἐν τῷ φρονεῖν γὰρ μηδὲν ἥδιστος βίος.

l. 518. **εἰκάσαι**, lit. 'guess' or 'compare,' i. e. 'explain,' 'understand.'

l. 519. δ' displaced: so *ποίου χρόνου δέ* . . . Ag. 278.

M. has *τάδε* corrected to *τόδε*: some edd. read *τάδε τὰ δῶρα* (with stop at *δῶρα*, not at *τάδε*): but though this gives *δέ* its usual position the lines are better as in the text.

ll. 520–1. **τις ἐκχέας . . . μάτην ὁ μόχθος**; a natural form of anacoluthon. So Ag. 1008 . . . *ὄκνος βαλὼν . . . οὐκ ἔδυ δόμος,* Theb. 681 . . . *θάνατος ὧδ' αὐτοκτόνος, οὐκ ἔστι γῆρας τοῦδε.* Some call this anacoluthon *nominativus pendens.* So Soph. O. C. 1150 *λόγος δ' ὃς ἐμπέπτωκε . . . συμβαλοῦ γνώμην.* It might perhaps better be called the *provisional* nom., the sentence taking ultimately a different turn.

l. 521. **λόγος**, 'the saying:' he is clearly quoting a proverb.

l. 528. **ποῖ**; we should say 'where?' It is really a pregnant constr. as though the tale *moved on* to its close.

l. 529. **ὁρμίσαι**, 'she anchored it,' i.e. 'laid it to rest.' Another example of Aeschylean bold imagery. [No need to alter. The Schol. read it and explain it.]

The constr. is acc. and infin. depending on the notion 'she dreamt' (*ἔδοξε*), or perhaps rather on the general idea of the *narration* (*λόγος*).

l. 531. **μαζόν**, a Homeric word for the woman's breast (occasionally the man's), which occurs nowhere else in Trag., the Attic form *μαστός* being used instead. So many edd. read *μαστόν* here, especially as it occurs again 545, 897. But Aesch. may quite well have used the Homeric form in one place; and I follow Bothe, Klaus., Schütz, Well., Peile, Con. in keeping it.

l. 532. **στύγους**, 'the hateful beast.' So Klytaemestra is called *στύγος θεῶν* Cho. 1028; and the Furies, Eum. 644.

l. 533. i.e. ['it *was* wounded,] so that,' etc. The answer is elliptical, but not obscure.

l. 534. 'Not in vain has her lord sent this vision' is the best way of taking it, as the predicate is clearly *οὔτοι μάταιον.* (So Schol., H., Kl., Pal.; Dav., Schütz, Butl.). If Orestes had meant 'It is a true vision of a man (i. e. of myself),' *ἀνδρός* would have been the predicate, and would have been more to the front. [Martin's **ἂν τόδ' ὄψ. πέλοι** is ingenious.]

l. 536. [The Schol. explanation *ἀνέλαμψαν* makes the correction **ἀνῆθον** for MSS. *ἀνῆλθον* certain.]

l. 538. **κηδείους**, 87.

l. 539. **ἄκος τομαῖον** is best taken with Schol. as 'a cutting cure,' i. e. 'a cure by cutting off,' and so 'a surgical cure,' a 'skilful or complete cure.' So *ἄκη τομαῖα* Suppl. 268, *ἤτοι κέαντες ἢ* **τέμοντες** Ag. 849; frequent in Plato, Gorg. 480 C *τέμνειν καὶ κάειν*, 521 E *τέμνων τε καὶ κάων,* Prot. 354 A *καῦσις καὶ τομή*: and *τομάω*, 'to need the knife,' Soph. Ai. 582.

[The form of the word from *τομή* hardly admits of the other sense 'shredded cure,' i. e. 'medicinal herbs,' see Ag. 17.]

l. 542. **κρίνω**, the proper word for 'interpreting' a dream: cf. Pers. 226 *ἐνυπνίων κριτής*, Ag. 981 *δυσκρίτων ὀνειράτων*: and the compound *ὀνειροκρίτης*.

συγκόλλως ἔχειν, 'it fits.'

l. 544. The MSS. read the corruption *οὐφεισεπᾶσασπαργανηπλείζετο*, emended by Porson to *οὔφις ἐμοῖσι σπαργάνοις ὡπλίζετο*, near the MS. and the sense required: it is here adopted. Some prefer Metzger's *οὔφις ἐπ' ἀμὰ σπάργαν' ἠλελίζετο*, certainly most ingenious.

l. 546. **φίλον**, 'sweet.' Orestes hates and is going to slay Klytaemnestra; but the mother's milk is 'dear' or 'sweet,' as nature and motherhood are. A subtle touch of poetry.

l. 547. **ἀμφὶ τάρβει**, 'in fear:' so *ἀμφὶ φόβῳ* Eur. Or. 825, *ἀμφὶ θυμῷ*, 'in anger,' Soph. Fr. 147.

l. 548. The meaning plainly is that 'to dream of giving suck to a monster means violent death:' the snake is to reach her breast.

[No need to understand *βιαίως* again with *ἔθρεψε* (Kl., Pal., Dav. following Schol.), which is indeed impossible. The Scholiast's interpretation is confused and artificial.]

l. 550. **κτείνω**, prophetic pres., like *ἀγρεῖ* Ag. 126.

l. 551. **τερασκόπον**, 'my seer:' the leader of the Chorus is to confirm his interpretation if he agrees.

l. 553. MSS. *τούσδ' ἕν τι*, 'to do *one* thing,' an unlikely way of speaking; moreover he would not call Orestes and Elektra *τούσδ'*: so I read (after Blomf., D., Franz. Con.) **τοὺς μέν τι ποιεῖν**, 'some to do, others not.'

l. 555. **τάσδε**, the Chorus. The apparent ambiguity would be easily avoided on the stage by voice and gesture.

l. 557. MSS. read *δόλῳ τε καί*, which must be wrong. I take **δόλοισι** Hartung, preferred by Paley. So 888 *δόλοις ὀλούμεθ'*. *δόλῳ γε* (Pauw) is also possible. [Others try to justify the *τε καί* by saying they connect *δόλῳ* and *ἐν ταὐτῷ βρόχῳ*: quite impossibly clumsy, as that would require *δόλῳ τε καὶ βρόχῳ*.]

l. 560. **παντελῆ σάγην** is only stately Aeschylean for 'full equipment,' i. e. with all things necessary for the part he is to play.

l. 562. **ξένος τε καὶ δορύξενος δόμων**, 'A stranger at once and ally of the house;' *δορύξενος* describing the friendship of mutual help and protection in fight. Orestes was to pretend to be an emissary of Strophios the Phokian (Pylades' father), who is called by the same name *δορύξενος* Ag. 881.

[*δορύξενος* is however strange, as it hardly suits the story he actually tells (677) when he does come: he is there no representative of Strophios (the 'ally') but a casual traveller taking a message.]

l. 563. **ἥσομεν** is no doubt right, the regular word with *φωνή* being *ἱέναι* in prose and poetry. The MSS. *οἴσομεν* has very likely come from

γλῶσσαν φέρειν 581, which simply means 'to carry a silent tongue,' and is no parallel.

l. 563. **Παρνησίδα**, 'of Parnassus,' the famous mountain near Delphi in Phokis. It is properly spelt with one *σ*, and the *η* is Ionic.

l. 565. **καὶ δή**, dramatic particles, literally meaning 'and there,' 'there now!' 'now then,' etc., used idiomatically when *a case is put or supposed*, 'and suppose no one . . . would receive us.' So *καὶ δὴ δέδεγμαι* Eum. 894, *καὶ δὴ τεθνᾶσι* Eur. Med. 386, *καὶ δὴ παρεῖκεν* Hel. 1059.

φαιδρᾷ, properly 'bright:' so literally *φαιδροῖσι . . . ὄμμασι δέξασθε* Ag. 520: here 'glad,' 'cheerful,' metaphorically.

l. 566. **δαιμονάω**, 'to be afflicted by heaven,' *δαίμων*.

l. 567. **ἐπεικάζειν**, 'conjecture' the reason of our lingering at the gate. In English we should say, 'so that the passers-by shall *marvel* and say.'

l. 569. **πύλαισι**, instr., 'with the gate:' i.e. 'close the gate against them.'

l. 574. This passage has been confused by the commentaries.

κατ' ὀφθαλμοὺς βαλεῖ must be a tmesis: *βαλεῖ* can only be so construed. If this is so, it puts out of court those comm. who take *κατ' ὀφθαλμούς* like *κατὰ στόμα* (Bothe, Bl., Scholf., Kl., Well., Con.). The alternatives are then reduced to two:—

(1) With Davies to keep *ἐρεῖ* and translate—

'Or if he shall after come face to face with me, and say—ay, I tell you, and let fall his eyes on me—before he can say "Whence does the stranger come?" . . .' *ἐρεῖ* being interrupted and taken up again by *πρὶν . . . εἰπεῖν*.

The sense is fair; only *καταβάλλω* more naturally means 'cast down,' the *opposite* of looking a man straight in the face; and Davies' explanation that Aegisthos would be on the high threshold *above* Orestes is far-fetched. Aeschylus is hardly so subtle.

I prefer then (2), with most edd., to make the slight change *ἀρεῖ* for *ἐρεῖ* and translate, 'Or if he shall afterward come face to face with me, and lift, I tell you, ay, and cast down his eyes, before he can say . . .' etc., i.e. 'if he meets me and looks up at me *and then down, as he will surely do*'—the thought of his casting down his eyes being added as a graphic and scornful touch.

l. 576. 'Swift-footed' of a sword is a characteristic image. 'Encompassing him with the sword' is again a bold expression: the inevitableness of the death is the point of *περιβαλών*. The sword hems him round.

[L. S. are probably wrong in making it mean '*put him round* the sword' (i.e. pierce him with it), in spite of *περιπίπτω*, *ἐρεικόμενος περὶ δουρί*, etc.: *περιβάλλω* is always used with acc. of the thing embraced, dat. of the encircling thing.]

l. 578. **ἄκρατον** and **τρίτην πόσιν** contain a grim Aeschylean allusion to the banquet, where the third libation to Zeus Soter was the end of

the feast and the beginning of the drinking bout. So Ag. 1387 Klytaemnestra calls her third *stab* of her husband, 'a votive gift to Hades, Soter of the dead.' Here the *three murders* are meant, see 1066–1073.

It is rather remarkable that in the detailed plot he makes no mention of Klytaemnestra; though, 550, he had plainly expressed his intention.

l. 581. **ἐπαινῶ**, 'I bid,' like the ordinary *παραινῶ*, a tragic usage (Suppl. 996, O. C. 664, El. 1322), here alone with dat.

l. 583. **τούτῳ**, which on the stage would be made clear by a gesture, is to the reader ambiguous. It has been variously understood (1) of Pylades (Schol. Herm. Dav. Weil), (2) of Apollo or Hermes, whose statues were present (so several edd.), (3) of Agamemnon, by whose grave they stand (Wecklein reading *ὀρθώσοντι* with Pearson).

We cannot change the reading: and in any case *ὀρθοῦν* could hardly be said of Agamemnon. If it be a god he is addressing, it must be Apollo, who has taken the leading part, and not Hermes. This reduces the choice to Pylades and Apollo.

For Pylades it is urged that the Schol. explicitly says *τῷ Πυλάδῃ*, and that *λέγω* is too peremptory except as addressed to a man. Hermann, Weil, and Davies so take it, and I formerly agreed with them. But against this are the strong points, that *ἐποπτεύω* is in Aesch. always of a God: that 'guided my armed struggle,' and *δεῦρο*, are now natural of Apollo.

Here Orestes and Pylades retire to prepare for their entry in disguise. The Chorus advance and sing.

ll. 585–652. First Stasimon. 'There are many terrible things in earth and sea and sky (585–593), but who can tell the bold spirit of man, the passion of women? (594–601). Witness Althaia, who burnt the brand, and so ended Meleagros' life (602–612). Witness Skylla, who plucked for a golden gift the deathless hair from her father Nisos' head, and he died (613–622). It is not the time to speak of another evil woman (Klytaemnestra); but I honour the loving, innocent wife (623–630). Worst of all, the Lemnian women (631–638) But the sword of Justice is near: the wicked shall not escape: the anvil of Justice is firm, Destiny forges the sword: old murder begets a son who enters the house; the curse pays the penalty! (639–651).'

l. 586. **δειμάτων ἄχη**, 'evil things and fearful,' 'plagues of horror.' The abstract words being quite Aeschylean.

ll. 587–590. The MSS. read:—

> *πόντιαί τ' ἀγκάλαι κνωδάλων*
> *ἀνταίων* **βροτοῖσι**
> **πλάθουσι βλαστοῦσι** *καὶ πεδαίχμιοι*
> *λαμπάδες πεδάμαροι.*

The general sense is plain, 'The sea is full of monsters, and there are dread meteors in the sky;' and there seems not much doubt about reading **πεδάοροι** with Stanley, Aeolic for *μετέωροι*, as *πεδαίχμιοι* for *μεταίχμιοι*.

The passage will then construe: 'And the gulfs of the sea are full (*πλάθουσι = πλήθουσι*) of monsters dangerous to mortals; and there grow, 'twixt heaven and earth (*μεταίχμιος*, metaphorical, cf. 63), lights hung in air,' a fairly satisfactory sense.

But if we compare the antistrophe 596–598 we find:—

καὶ γυναικῶν φρεσὶν τλαμόνων
[καὶ] παντόλμους ἔρωτας
ἄταισι συννόμους βροτῶν.

So that there is either – – ᴗ too much in strophe, or the same foot wanting in antistrophe. Omitting all suggestions involving much alteration, the alternatives seem to be:—

(1) With H., Pal., Wecklein, to read:—

ἀνταίων **βρύουσι·**
πλάθουσι *καὶ πεδαίχμιοι,*

supposing *βλαστοῦσι* to be a gloss—(the word is rare and in Attic only found in a fragment of Soph.)—and *πλάθουσι* (*not πλήθουσι*) to mean 'draw near.' In favour of this is the fact that *βροτοῖσι* might easily be a gloss on *ἀνταίων*, and would tend to oust *βρύουσι* and confuse the passage. Also that *βλαστεῖν*, 'to grow,' is an odd word for meteors.

(2) To fill up the vacant place in the antistrophe, and leave the strophe as it is. Thus Klausen (Peile, Dav., Con.) repeat *ἔρωτας* before *ἄταισι* 598; a very ingenious suggestion, but unfortunately *ἔρωτας* does not exactly correspond to *πλᾱθουσι*. Weil suggests *αἰναῖσί τ' ἄταισι* 598.

[To make the 'lights in heaven' *grow* (*βλαστέω*, transitive) the birds and beasts (*πτανά*, etc. acc. after *βλαστοῦσι*), with Weil, Con. and the Scholiast, is to give a hardly credible interpretation. The Schol. here has got hold of a wild idea: 'The air begets birds and insects out of the sun's ray!']

Adopting (1) we shall then translate, 'And the gulfs of the sea teem with evil monsters, and 'twixt heaven and earth come lights hung in air.'

ll. 591–593. The MS. reading is *κἀνεμοέντων*, which is impossible for two reasons: (1) there is no *ἄν* with opt. *φράσαι*, (2) *ἀνεμοέντων* is masc., and does not agree with fem. *αἰγίδων*. Blomfield's **κἀνεμόεντ' ἄν** removes both difficulties. Translate, 'and birds and beasts that walk the earth can tell likewise of the windy wrath of the tempests.'

l. 595. **τίς λέγοι**; 'who could tell?' for optative *interrogative* without *ἄν*, see Appendix I.

l. 596. 'And the reckless passions of bold-hearted women, mated with mortal woes.'

l. 598. 'And over wedded unions evil love prevails, perverting the female heart, in beasts and men alike.'

l. 600. **ἀπέρωτος** (rather strange form, and perhaps corrupt), negative word; phrase like *μήτηρ ἀρήτωρ*, etc. Compare *ἄποικος*, *ἀπόσιτος*.

παρανικάω, lit. 'to conquer aside,' i. e. 'to prevail over and pervert.' Klausen well quotes Soph. Ant. 791 *σὺ* (*ἔρως*) *καὶ δικαίων ἀδίκους φρένας παρασπᾷς ἐπὶ λώβᾳ*, 'Thou (Love) dost likewise pervert the hearts of the just to injustice for their ruin.'

ll. 602 sqq. The story alluded to here is the following: Althaia, daughter of Thestios, gave birth to a son Meleagros. When he was a week old, the fates told his mother he would live till the brand on the hearth was burnt. Then his mother took the brand and kept it. But once being wroth because Meleagros slew her brothers she threw the brand into the fire, and he died. The tale is well known from Swinburne's Atalanta in Calydon.

l. 602. **ἴστω**, 'let him know *it*,' i. e. the truth of my saying about the power of love on women, *δαείς*, 'by learning' this story.

ὑπόπτερος φροντίσιν, 'light-minded.'

l. 603–606. The MS. reading is *δαεὶς τάν* and *πυρδαῆ τινὰ πρόνοιαν* which do not correspond with the antistrophe, as read in M., *Σκύλλαν ἅτ'* and *χρυσεοδμήτοισιν ὅρμοις*: we will take the points separately. (1) *δαεῖς τάν* Hermann proposed to correct to *τὰν δαεῖσ'* which suits the antistrophe, but is otherwise the reverse of an improvement, as *δαεῖσα μήσατο* is unnatural while *ἴστω δαείς* is just what the sense requires. A far better correction is to read **κόραν** for *Σκύλλαν* in 614 (Merkel), and leave **δαεὶς τάν** here. If Aeschylus wrote *κόραν*, while there would be no obscurity to a Greek (Minos and Nisos being named), some one would be sure to write **Σκύλλαν** beside *κόραν*, and thus it would creep into the text.

(2) Hermann corrects both strophe and antistrophe suitably: reading *πυρδαῆτιν πρόνοιαν* 606, and *χρυσοκμήτοισιν* 617.

l. 608. **ἥλικα**, 'as old as he,' a graphic word for the brand.

ἐπεί, etc., 'From the time he came forth from his mother and cried, (the brand) that lived with her life throughout, till the fatal day.'

l. 614. The story of Skylla is this: Nisos king of Megara was besieged in his town by Minos of Crete. But Skylla, daughter of Nisos, loved Minos (or, according to this version, was bribed by golden necklaces), and pulled out the 'immortal hair' from her father's head, on which his life depended. Minos, instead of being grateful, tied her to the stern of his ship and drowned her.

l. 615. ὕπαι, MSS. i. e. 'led by;' no need for Porson's neat ὕπερ.

l. 617. χρυσοκμήτοισιν is Hermann's correction, improving the metre (see 606) and the form.

l. 618. πιθήσασα, Epic form, 'obeying,' 'yielding to.' *τεράεσσι πιθήσας* Il. 6. 183, etc.

l. 621. πνείονθ' (Epic form, restored for metre's sake by H.), 'breathing,' primitive word of the regular audible breathing of a sleeper; so *ἄεσαν* is used in Epic for 'slept;' lit. 'breathed.'

κυνόφρων, 'the shameless one,' like *κυνὸς κακομηχάνου* Il. 6. 344. *κυνῶπις* ib. 3 180, the word *κύντερος*; and particularly the passage about Klytaemnestra, Od. 11. 244 *ἡ δὲ κυνῶπις νοσφίσατ'*.

There is no doubt a reference in κυνόφρων to the name Σκύλλα, which means 'hound.'

l. 622. μιν (Epic form for *νιν*) is of course Nisos; he died in spite of his immortal hair.

Ἑρμῆς, who conducted the souls of the dead to Hades. So the dying Oedipus' last words (O. C. 1557) are *τῇδε γάρ μ' ἄγει* Ἑρμῆς ὁ πομπὸς *ἥ τε νερτέρα θεός.*

ll. 624–630. The general sense of this difficult and desperately corrupt stanza seems to be fairly clear, in spite of the fact that with the existing text there is no construction.

'And since I have touched on cruel deeds—[I would speak of
Klytaemnestra]—
But it is no time [to tell] the loveless wedlock
Fatal to the house,
And the crafts devised by woman's wit
Against her warrior lord,
Her lord the terror of his foes (?)—
Yet I honour the home and hearth not fired [by passion]
And the woman's unventuresome temper.'

i. e. 'I would speak of Klytaemnestra's sin, since I have begun on women's crimes; but it is out of place: yet a house is better where women are not bold.'

The real difficulties are two; (1) that the verb is omitted which governs *γαμήλευμα*. This could be helped by reading *ἄκαιρον* as Paley; the inf. is then required, which would be more easily supplied; after *ἀκαίρως, λέγοιμ' ἄν* or *λέξαι τις ἄν* would be required. (2) The corrupt words *ἐπικότῳ σέβας,* which will not scan nor construe; the metre ought to be ⏑ – ⏑ – ⏑ –.

The emendations are unsatisfactory. Paley gives *λαοῖς ἐπεικότως σέβας,* i. e. *ὄντι σέβας,* an incredible piece of Greek. Klausen *δήοισιν ἐπικότῳ σέβας,* 'wrathfully inspiring fear in foes,' neither Greek, sense, nor metre. Hermann (who says 'malas coniecturas quibus Aeschyli

verba vexata sunt tacere praestat') rewrites the piece ingeniously; Weil δᾳοισιν ἐν τόκῳ σέβας, 'begetting reverence in foes!' Perhaps the best suggestion is Herwerden's, who reads (624) ἀκαίρως τὸ δυσφιλὲς . . . (628) ἐπ' ἀνδρὶ δᾳοισιν ἐμφόβῳ ψέγω, which completes the sentence: 'Yet 'tis no time *to blame*, &c.' But too much is changed for certainty.

[The last two lines some understand still of Klytaemnestra: 'a cold hearth and woman's feeble rule,' reading τίων with MSS. So Klausen, Conington, *Mors*. But ἄτολμον is the last word that Aesch. would use of Klytaemnestra: and Schol. understood ἀθέρμαντον as ἀθράσυντον, 'not bold to crime.']

l. 631. **πρεσβεύεται**, 'is first,' i. e. 'worst.'

The 'Lemnian tragedy' was the old tale that the women of Lemnos slew all their husbands (from jealousy of some Thracian slaves), and when the Argonauts came they found none but women. Herod. 6. 138.

l. 632. δὴ ποθεί of MSS. is clearly nonsense, and δήποθεν can hardly be right. I take Hermann's **πάθος**. **γοᾶται** which H. objects to use passive, as γοᾶν (active) is only Homeric, may be one of Aeschylus' numerous Epic usages—

'It is lamented as an accursed crime.'

l. 633. 'And men compare terrible deeds to the Lemnian horror.' **αὖ**, 'again,' i. e. often, whenever they occur. **ᾔκασεν**, habitual aorist. [H., Weil, Pal., read ἄν; but the idiomatic use of ᾔκασεν ἄν would mean '*were* wont to compare,' not '*are* wont to compare.' See Ar. Plut. 982, ἂν ᾔτησε, so 985, 986.]

l. 635. **ἄγει**, 'wickedness,' 'pollution,' must be read, as ἄχει does not suit θεοστυγήτῳ. The confusion is common.

l. 636. The remark is general, and darkly prophetic of the death of Klytaemnestra. 'From wickedness hated of the gods, the race of men passes away in shame.' (The other int., good in sense, 'dishonoured of men,' γένος referring to the Lemnians, would require βροτοῖς; the gen. could only go with a negative adjective, not with a participle.)

l. 637 explains **ἀτιμωθέν**.

l. 638. **ἀγείρω**, used loosely but naturally with *each* instead of *all*— 'Which of these gathered tales do I not justly tell?' [Hartung's μεγαίρω is ingenious; but the meaning is not exactly suitable.]

ll. 639 sq. 'But the sharp pointed sword in Justice's hands deals a piercing blow right to the heart.'

Note the Epic position of **τό**, really an anticipating demonstrative, 'but it, sword:' τὰ δ' ἐπῴχετο κῆλα θεοῖο Il. 1. 383, Ag. 1056.

ll. 641–645. **τὸ μὴ θέμις γὰρ . . . οὐ θεμιστῶς.** The MSS. reading (with Hermann's οὐτᾷ and οὐ θεμιστῶς) is usually explained thus: 'for Wickedness is not trodden under foot, when men transgress utterly the sacred majesty of Zeus in impious wise.'

But this requires us to take πατούμενον for πατεῖται, and leaves παρεκβάντες without any construction at all: it has to be explained as a loose apposition to τὸ μὴ θέμις like λόγοι ἐρρόθουν κακοί, φύλαξ ἐλέγχων φύλακα (Antig. 259) which is far easier, and does not at all justify the nom. part. here.

Perhaps the most ingenious suggestion is that of H. L. Ahrens adopted by Wecklein, reading διαὶ Δίκας, τὸ μὴ θέμις, λὰξ πέδοι πατουμένας, τὸ πᾶν Διὸς σέβας παρεκβάντας οὐ θεμιστῶς. Here the acc. παρεκβάντας is governed by οὐτᾷ: 'the sharp sword . . . pierces, by aid of Justice wickedly trampled under foot, those who transgressed the sanctity of Zeus in impious wise.'

But though the alterations are relatively slight, and the sense good, the Greek is too harshly and obscurely expressed to be adopted.

ll. 646–651. Again the MSS. are much corrupted, unfortunately in the passage corresponding to the corrupt part of the strophe. Again the general sense is clear and very fine:—

> 'The anvil of Justice is planted firm;
> Fate forges the sword beforehand;
> And the mighty deep brooding curse
> Brings into the house the son,
> To pay at last for the stain
> Of murderous deeds of old.'

In 649–650 I read (with Hermann and most edd.) δόμοισιν αἱμάτων for the corrupt διμασεδωμάτων of the MSS.: the only question here is whether we take τέκνον (1) for Orestes, or (2) with αἱμάτων as 'the child of murder in the olden time' i. e. the Revenge. (2) is supported by the Schol. and the figure is certainly Aeschylean: we should then put a stop at παλαιτέρων and read τίνει for τείνει in 650. But τίνει would then be abrupt: and the natural meaning of τέκνον, Orestes the son, makes a more forcible sense; there is then no stop, and 'Ερινύς is the nominative to ἐπεισφέρει: and we have to read τίνειν for τείνει with Lachmann (Weckl., and W.-M.), with meaning as given above. One argument for this view should not be missed: no sooner has the chorus ended with the words 'the Fury brings back into the house *the Son* at last to pay for the guilt of murder done of old'—than in come Orestes and Pylades.

SCENE 3, 652–783.

Enter Orestes and Pylades dressed as Phokian travellers, from the country side entrance. They knock at the front palace door.

l. 653. παῖ παῖ, the regular call to a slave when anyone knocked at a door: it is common in Aristophanes; e. g. Frogs 464, Clouds 131.

l. 655. 'This third time I call for some one to come out;' the abstract being rather artificial but not unlike Aeschylus.

l. 656. The MSS. reading is **Αἰγίσθου διαί**, 'if it is a hospitable house in the hands of Aegisthos,' i. e. under his rule.

This is generally objected to, on the ground that *δία* would do here, and *διαί* therefore not be used; and most editors introduce the phrase *Αἰγ. βία*, Epic formula for 'the mighty Aegisthos.'

Thus (1) Elms., Blomf., read *εἴπερ φιλόξενός τις Αἰγίσθου βία*; (2) Pal., Dav., Klaus. (following Robortelli) read *εἴπερ φιλόξεν' ἐστὶν Αἰγίσθου βίᾳ*, 'If it is a hospitable house that Aegisthos has;' (3) H. reads *βίαν*, accusative governed by *καλῶ*.

But all these (especially the latter) seem harsh; the MSS. give a fairly natural sense, and *διαί* (retained by D., Peile, Con.) seems right, rather than *δία*, which is not found at the end of a line.

l. 657. **εἶεν, ἀκούω**, generally admitted in spite of the false metre; it occurs also Ar. Peace 663, where *εἶέν γ'* used to be read, but the best MSS. give *εἶεν· ἀκούω*.

The licence is explained and justified as a common colloquial phrase, with perhaps a pause between the words; but very possibly it ought, both here and in Arist. Peace 663, to be *εἶέν γ'*, after all.

l. 661. **ἐμπόρους**, 'wayfarers;' the meaning 'merchants' is secondary, and is derived from this.

l. 662. The strangers modestly hint that they are going to 'a house of welcome for strangers,' where Aeschylus is thinking of the later *πανδοκεῖον* or 'inn,' such as in his time were becoming very numerous in Athens. The queen however, of course, prepares to receive them in the palace.

l. 663. **τελεσφόρος**, 'one with authority,' *τέλος* being the 'final' power, the complete control, of the master. So Ag. 972 *ἀνδρὸς τελείου*, 'the rightful lord.'

l. 664. 'But it were more fitting a man [should come];' (we must read δ' not *τ'*; the latter has come from *τ' ἄπαρχος*, false reading from *τἄπαρχος*, a mistake in M.).

l. 665. There is no need here of any emendation [such as *λέσχαισιν* H., *οὖσ'* for *οὐκ*, Well.], the sense being: 'for *then* (when it is *men* who are talking) there is no modesty to make the speech dim;' *ἐπάργεμος* (from *ἐπί . . . ἀργ . . .* 'white'), properly of a *white* film spread *over* the eye, probably cataract; cf. Ag. 1113 *ἐπαργέμοισι θεσφάτοις*.

λεχθεῖσι, Epic licence of omission of the article with participles and adjectives. See above, line 360.

l. 666. Some insert δ' after *θαρσήσας* [and no doubt Δ would easily run into Α of *ἀνήρ*]; but *δέ* would be late in the sentence, and this clause is better unconnected, as it is merely an explanation of the line before. [For the same reason Weil's ingenious *λόγους τίθησ', ἵν' εἶπε* must be rejected.]

l. 666. **εἶπε . . . κάσήμηνε**, gnomic aorists, common in Aesch., e.g. *ἔθρεψεν δὲ λέοντος ἶνιν* Ag. 717, *φυλλὰς ἵκετ' ἐς δόμους* ib. 966, *ἔπαισεν ἄφαντον ἕρμα* ib. 1006, etc.

l. 668. The moment Klytaemnestra appears we have the terrible dramatic irony of the Agamemnon again. The simplest words of ordinary Greek welcome make us (the audience) shudder. 'There are here such things (she says) as *befit this house*,' and one thinks of what a house it was—*a human slaughter-house* with 'rust of murder on the walls' . . . '*hot baths*,' and one thinks of Agamemnon's bath . . . 'and the presence of honest eyes,' by which she simply means 'sincere welcome;' but we think of the bloodstained adulteress with her *δίκαια ὄμματα*! . . . even the natural words *ἀνδρῶν οἷς κοινώσομεν* touch the thought again of her adultery.

l. 670. The hot bath is the first thing offered in Homeric welcome, e.g. Od. 4. 48 Telemachus arriving at Sparta after the greetings 'went into a polished bath and washed.'

l. 672. **βουλιώτερον**, 'more needing counsel.'

l. 674. **Δαυλία** (or *Δαυλίς*), ancient town in Phokis on the road from Orchomenos to Delphi.

l. 675. **αὐτόφορτον οἰκείᾳ σάγῃ** (a brilliant and certain emendation), must mean 'self-laden with my own wallet;' Pylades is a companion, and there are no servants, see 713.

The acc. is *provisional* (see below 749), and should be governed by verb 'addressed;' when we get to the verb we find the sentence slightly modified, *πρὸς ἀγνῶτ' εἶπε.*

l. 676. If **ἀπεζύγην πόδα** is right, the sentence means literally, 'As my feet have now been set free [from the journey] by coming hither,' i.e. 'even as I have arrived and rested from my way.' And so the Schol. explains it: *τοὺς πόδας τῆς ὁδοῦ τῆς ὁδοιπορίας ἀπέλυσα ἐπὶ τῷ ξενισθῆναι παρ' ὑμῖν*, calling it a metaphor from horses. But Paley's *ὁδοῦ* is tempting, which may have been displaced by *πόδα.*

[L. S., and others, take *ἀπεζύγην*, 'I started;' but it is difficult then to see what *ὥσπερ* means.]

l. 678. 'Asking and telling;' the wayfarers naturally asked each other where they were each bound.

l. 679. **πεύθομαι**, for ordinary *πυνθάνομαι*; similar pairs are *λείπω λιμπάνω, φεύγω φυγγάνω, λήθομαι λανθάνομαι.*

l. 680. **ἄλλως**, 'otherwise,' i.e. 'anyhow,' without my message; so that you won't be going out of your way.

κίεις, Epic word.

l. 683. **εἴτ' οὖν**, the first *οὖν* is the ordinary connecting inferential word 'whether *then*.' The second *οὖν* (684) is a common usage in the

second half of alternatives: Ag. 359 *μήτε μέγαν . . . μήτ' οὖν*; so Soph. Phil. 345 *εἴτε . . . εἴτ' οὖν*, O. T. 90 *οὔτε . . . οὔτ' οὖν*.

κομίζειν, 'to fetch [the ashes] home;' which proves that the notion of some comm. that Orestes brings the urn on the stage (as in Soph. Elektra) is wrong.

νικήσει, 'shall prevail,' a word often used in deliberations.

l. 684. 'An alien and stranger utterly for ever.' **ἐς τὸ πᾶν** emphasises the sadness of Orestes' supposed lot if buried away from home.

l. 688. Notice the fine dramatic irony again. Orestes as the traveller is not of course supposed ignorant of the death of Agamemnon, which all the world knew; his masculines *κυρίοισι, προσήκουσι, τεκόντα* are merely the *generalising* masculine: but his natural assumption of the tie of kindred and affection between Klytaemnestra and her son, when we know the real hatred, is very effective; and the light formal words make it more so.

'Whether I chance to be speaking to *the rulers*, and *his kindred* I know not; but it is right *a mother should know it*.'

ll. 691–699. There is no person marked in the MSS., and the question is raised whether it should be given to Klytaemnestra or to Elektra. I have followed H., Dind., Pal., Con., in giving it to the former; Schütz, Both., Blomf., Scholf., Klaus., Well., Peile, assign it to the latter, following Turnèbe.

But (1) the tidings are addressed to Klytaemnestra, and it would be in the last degree unnatural for her to be silent on the death of her son. (2) Though the grief is hollow in Klytaemnestra's mouth, there is a dramatic fitness and effectiveness in her assuming the mask, and in the cynical appeal to the 'family curse;' while in Elektra's mouth the grief would be no less fictitious (since she knew her brother was not dead) and would be far less dramatically appropriate. (3) Elektra had been told by her brother to go in and look after her part of the plot within (554–578); and it would be quite out of place for her now to come out. If she had been intended to add plausibility to the plot by simulating grief, she would have been instructed to do so.

l. 691. MSS. *ἐν πᾶσ' ὡς*, for which read with Bamberger and most modern editors **εἶπας ὡς**, as nearest to the corrupt words of the copies:—

'Thy tidings tell how utterly we are undone.'

[Bamberger's earlier *ἐμφανῶς* and Turnèbe's *ἐνθάδ' ὡς*, are both however possible.]

l. 692. The 'curse of our house so hard to wrestle down,' is the *Ἐρινύς* which brings bloodshed after bloodshed upon it, and death after death.

l. 693. **ἐπωπᾷς**, 'espiest.' **καί** is 'even.'

l. 695 is best taken as a separate clause, expressing the same idea in other words.

l. 696. MSS. read εὐβούλως ἔχων, 'for he was in prudent case,' i.e. 'wisely away from danger,' as she goes on to explain, 'drawing his foot out of the mire of calamity.' Most editors give εὐβόλως, Porson's correction, 'lucky' (lit. *having made a lucky throw*), on the ground that it was not Orestes' wisdom but Klytaemnestra's which removed him.

But Klytaemnestra's point here, as in Ag. 877, is not Orestes' good luck, but the wisdom of his removal for his own safety; and just as it is Orestes who is naturally said 'to draw his foot out of misery,' so it is he who is said to be 'wise, prudent.'

I therefore (with Con., Klaus.) retain the MSS.: which the Schol. also supports, quoting the word εὐβούλως.

l. 697. There was a proverb ἔξω πηλοῦ πόδα, according to the Schol., which explains the use of what would else be rather a homely and grotesque expression.

ll. 698–699. A very obscure and corrupt passage. The alternatives are these: (1) if we retain ἐγγράφει, we must, I think, take Ὀρέστης as nom. The νῦν δέ will then take up καὶ νῦν, and the structure of the sentence be natural. [Others (as Con., *Mors.*) take ἐλπίς nom., 'the hope that might have cured the revelry (the cause) records it as present still;' very harsh sense.] The difficulty is with παροῦσαν; the only translation that can be given with the existing words is this: 'And now Orestes—for he was safe—but now he tells us that the hope we had to cure this evil revelry [the curse upon the house; καλῆς ironical] is *here*,' i. e. 'is come back to us (in these tidings) disappointed.'

This is, however, an almost incredibly obscure expression; and of the attempts to mend it—not very successful—the best are perhaps προδοῦσαν (Pauw), 'that the hope has failed us;' πεσοῦσαν (Enger) same sense; παρ' οὐδὲν ἐγγράφει, 'records it as worthless,' Blomf.

But (2) this is a place where the Scholiast clearly points to an older reading than the existing MSS. The Schol. say τάξον αὐτὴν ἀφανισθεῖσαν ἀρᾷ· ὡς πρὸς τὸ ἐλπὶς δ' ἀπέδωκεν: i.e. 'assume it to be destroyed by the curse;' [the poet] gives this as the answer to ἐλπίς. From this it is clear the Schol. read *the imperative* ἔγγραφε or ἐγγράφου, and some word like πεσοῦσαν; and the whole sense will then be: 'And now Orestes—for he was in safety—but now the hope that we had to cure this evil revelry—record it as lost;' a broken utterance, but clear and good sense, and dramatically appropriate to Klytaemnestra's (hypocritical) sorrow. [Kirchoff understands the Schol. τάξον as above; but he alters the lines more than is needful.]

There remains the difficulty of βακχείας καλῆς. The order of the words indicates that the gen. depends not on ἐλπίς (as Peile, Klaus.),

but on *ἰατρός* (as most editors), and hence that *καλῆς* is ironical. [Paley takes it of Klytaemnestra's revelry, and supposes her to be *quoting Elektra's frequent reproaches;* farfetched, and opposed to Klytaemnestra's tone, which is dramatic sorrow.] Con. is probably right in taking it of the *ἄτη* of the house. Bamberger's *βακχείας ζάλης*, 'raging storm,' is ingenious, and possible; but it is best to keep **καλῆς**. I take Ahrens' **προδοῦσαν ἔγγραφε.**

l. 700. **ὧδ' εὐδαίμοσι**, 'in such happy fortune;' he means 'wealthy:' but there is irony in it, as he is come to slay.

l. 701. i. e. 'for good news' sake;' a natural courteous wish: but with terrible irony in it to the audience who know what is coming. The irony is kept up all through his speech.

l. 704. **πρός**, with gen., lit. 'in front of,' so 'connected with,' 'belonging to.' **πρὸς δυσσεβείας**, 'a part of impiety,' i. e. 'an impious thing.' So *πρὸς δίκης, πρὸς σώφρονός ἐστι*, etc.

l. 705. **καρανῶσαι**, 'to finish.' Cf. *καρανοῦται λόγος* 528.

l. 707. 'None the less (for that) shalt thou find welcome worthy of thee.' I follow Pauw, Pal., and others in reading **ἀξίων**, which was plainly read by Schol. The commonest use of *κυρεῖν* is with the gen., and since *μεῖον* is an adverb (as the sense requires), if we read *ἀξίως*, *κυρεῖν* would be absolute in structure; *ἀξίως κυρήσεις* would then mean 'thou shalt be or happen in a worthy state' (like *καλῶς κυρεῖ πόλεμος* Theb. 23): and that is hardly sense here.

l. 709. 'If *you* had not come,' that is; as Schol. explains.

l. 710. **ἡμερεύοντας μακρᾶς κελεύθου**, 'who have been travelling all day long.' *κελεύθου* belongs to the genitives of the *sphere of motion*, like *κονίεσθαι πεδίοιο, ὑπάγεσθαι τῆς ὁδοῦ*.

l. 711. *Here she turns to give orders to her attendant.*

l. 713. The MSS. read *ὀπισθόπους δὲ τούσδε καὶ ξυνεμπόρους*, which, as it stands, can only imply that Orestes is accompanied by others (or at least one other) *besides* Pylades. This is so improbable, considering the distinct and detailed statement of Orestes (561–564), *ἥξω* **σὺν ἀνδρὶ τῷδ' . . . ἄμφω δὲ** . . . and the word *αὐτόφορτον* 675 (if there had been attendants they would have carried the baggage), that we must certainly read with Pauw, the sing., *ὀπισθόπουν δὲ τόνδε καὶ ξυνέμπορον*.

[There is further difficulty created by an obscure note of Hesychius (Alexandrine grammarian and lexicographer, fourth century A.D.), who explains *ὀπισθόπους* as *ὑποστρέψας*, 'returning;' whence some comm. (Abresch, Schütz, Well., Peile, Monk) translate the lines:—

'Take him (Orestes) to the men's chambers of entertainment,
And returning (*take*) these companions too' (*or* singular, 'this companion').

But such a translation is quite impossible. *ὀπισθόπους* occurs in tragedy

only twice, in Eur. Hipp., viz. ὀπισθόπους κῶμος, 'attendant troop,' 54, and ὀπ. ὁμήγυρις, 'attendant company,' 1179. Moreover, the meaning 'behind' is the only classical meaning of ὄπισθε, when used of place: as στῆ δ' ὄπιθεν, ὄπισθε μάχης, πάντ' ὄπισθεν ἑστάναι, etc. Further, such a use of an adj. for a participle would be very violent. Probably the facts are these: the old true reading was—

ὀπισθόπουν δὲ τόνδε καὶ ξυνέμπορον.

In this the first word got corrupted to ὀπισθόπους: this led one set of scholars to translate, 'and returning, [fetch] also this companion' (whence the note of Hesych.), and another set to read τούσδε and ξυνεμπόρους (whence the MSS.).]

We must also follow Stan. and read τε for δέ.

l. 715. 'I bid you do it as one who will give account.' Merely an imperious hint to the servant not to neglect anything.

l. 717. **κοὐ σπανίζοντες φίλων**: though Klytaemnestra in her hollow lament had said that the Family Curse, by the death of Orestes, 'made her bare of friends,' she here, regardless of inconsistency, throws out this significant hint of her power with the cold contemptuous confidence of the tyrant. The mask of sorrow is characteristically half drawn aside. At the same time her boast heightens the irony; the audience know she is speaking to the son who will slay her, and that she has no friend but the craven adulterer, who will die with her.

The queen goes out. The attendant leads off Orestes and Pylades into the palace, following her.

ll. 719–729. This short choric song is sung by the leader of the Chorus, while Klytaemnestra is supposed to be giving her orders within to fetch Aegisthos.

'When shall we sing our triumph song? Oh Earth, and the Tomb, help us; and Guile, and Hermes!'

l. 720. **στομάτων ἰσχύν**, 'the might of our voices' in triumph over Orestes.

l. 722. **ἀκτή**, 'edge,' probably the original meaning, though in Homer always the 'coast' or 'edge' of the land. But the common derivation from ἄγ-νυμι, 'to break' (as the place where the waves break), is very unlikely; for there is no Ϝ; and it is used of *rivers* as well as of the sea; and also of a *mountain* Soph. Ant. 1133, and an *altar* O. T. 183. Most likely it is from stem AK-, 'sharp,' like ἄκρος, *acies*, etc. (Curt.).

l. 726. MSS. give πειθὼ δολία. If this is right, the construction is attracted from impersonal to personal, like οὐδὲν προσηκόντα Ag. 1079, πρέπων ἔφυς Soph. O.T. 9. But the natural construction of ἀκμάζει ('the time is ripe') is impers., with acc. inf., and I have taken **δολίαν**.

'Crafty Persuasion' is invoked, in order that Orestes' disguise and story may be accepted till there is no escape.

l. 727. **ξυγκαταβῆναι**, 'to come down with us into the fray,' like *καθήκειν* 455.

l. 728. **καὶ τὸν νύχιον** is probably spurious. If genuine, it must mean 'and Hermes of the night;' and though the article is grammatically right, the addition is ineffective and clumsy. There is no known 'Hermes *νύχιος*,' and the word would be only a repetition of *χθόνιος*, a metaphorical substitute for it.

[It is possible H. may be right in reading *νύχιόν θ' Ἑρμῆν* in line 727, and supposing that *χθόνιον* was written as a gloss, and then the lines patched up.]

ἐφοδεύειν is properly 'to visit *or* inspect' the guards or sentries; hence here to 'oversee,' 'direct.'

Enter the Nurse of Orestes, weeping.

l. 730. **τεύχειν κακόν**, 'to be working mischief.' So Aeschylus has *φόβον τεύχειν, ἵμερον τ., κακὸν τ.*

l. 731. **κεκλαυμένην**, 457.

l. 732. **ποῖ . . . πατεῖς**, pregnant construction. 'Whither bound, dost thou pass the gates?'

Κίλισσα, slaves were often called by the names of their countries; so *Θρᾷσσα* Plato Theaet. 174 A.

l. 733. 'Grief is an unhired comrade;' there is a certain pithiness and homeliness in these words of pity which Aeschylus often puts in the speech of the non-heroic personages. So the *Φύλαξ* in the beginning of the Agamemnon is full of quaint forcible expressions. See Introd. p. xvii.

l. 734. **τοῖς ξένοις**, obviously right correction of Pauw. (The acc. of the MSS. is due very likely to the proximity of *καλεῖν*, the copyist not observing, as often, the real sense.)

l. 735. **ὅπως τάχιστ'**, adv. 'with all speed.'

l. 738. MSS. read:—

πρὸς μὲν οἰκέτας
θέτο σκυθρωπὸν [*σκυθρωπῶν*, Vict., Bl., Schütz, and most editors]
ἐντὸς ὀμμάτων γέλων
κεύθουσ' ἐπ' ἔργοις διαπεπραγμένοις καλῶς
κείνῃ, δόμοις δὲ τοῖσδε κ.τ.λ. . . . .

which we must construe, if we accept it:—

'Towards her slaves she assumed a hidden laughter within her gloomy eyes (or 'gloomy laughter,' with MSS.), at what had befallen happily for her, though for the house,' etc., meaning, 'she looked gloomy, though really rejoiced.'

To this there are the following objections:—

(1) θέτο has no augment. (This might be defended as an Epic licence used in speeches *repeating events* in tragedy; or we might read ἔθετο with Schütz, Bl., Pal., etc.)

(2) πρὸς μὲν οἰκέτας is unconnected with the preceding.

(3) κεύθουσ' comes in awkwardly.

(4) θέτο ought to be applied to *the expression adopted*, i. e. the sorrow, and not to the *expression concealed*, the laughter.

All these objections are met by Erfurdt's bold but happy suggestion, θετοσκυθρωπὸν . . . γέλων, 'hiding a smile *under pretence of gloom*' (or better θετοσκυθρωπῶν): but the word is unknown: and θέτο is perhaps corrupted from some adj. or adv. (W.-M. gives οὕτω).

l. 740. No need to alter the MSS. ἔχειν into ἔχει; indeed the construction is truer with the inf., which is epexegetic.

Literally, 'for the house to be amiss:' i.e. for the house most unhappily.

l. 741. Better accent ὕφ' to make it govern φήμης only; ἧς is then attracted. Otherwise, though the sense is the same, the construction is clumsy and confused. So Schol.

l. 744. Notice the effective accumulation of adjectives, so peculiar to the poet:—

'The ancient mingled woes intolerable in this house of Atreus befalling.'

She refers to the deaths of Iphigeneia and Agamemnon, and the banquet of Thyestes, and the other past horrors. See Introduction, pp. x–xi.

συγκεκραμένα is taken by many to mean, 'mixed up with my lot,' governing **μοι**; and so the word is used Soph. Ant. 1311, Ar. Plut. 853, etc. But both its position and the sense make the meaning 'mixed together,' 'mingled,' as given above, more suitable. The horrible *confusion* of various guilts was the worst of the evil.

l. 748. **τλημόνως**, 'patiently;' τλῆναι being 'to bear.'

l. 749. **φίλον δ' Ὀρέστην**, the sentence is never finished. The accusative is the natural case to use thus *provisionally* and in anacolutha is often found first.

So e.g. O. T. 449 τὸν ἄνδρα τοῦτον . . . οὗτός ἐστιν ἐνθάδε.
O.C. 1120 τέκνα φανέντα . . . μηκύνω λόγον.
Plat. Phaedr. 233 B . . . εὐτυχοῦντας δὲ . . . παρ' ἐκείνων ἐπαίνου ἀναγκάζει τυγχάνειν.

τριβή, the 'care' or 'darling' of my soul; literally, that whereon it spends time and labour: a graphic and beautiful word.

l. 751. The construction is broken again and again; if the text is right it must mean:—

'And of shrill outcries wakening by night—
Many and troublous, ay and profitless
To me who bare them—.'

Thus it is possible to construe it as it stands, though the gen. is suspicious after πολλά, and is not really justified by expressions like ἄνολβα βουλευμάτων which are quoted for it. On the whole, though the *incoherence* of the speech is natural for a poor slave-woman broken down by sorrow, there is probably also corruption.

l. 753. The thought is not clearly expressed and rapidly changes from point to point; as is characteristic of the untutored mind: but the connection is, 'I bore much useless trouble with him; for the senseless child must be reared like a beast by following its humour;' i. e. the trouble is useless [because you can't tell what to prepare for], for the senseless child has to be nursed according to its humour, you have to tend it and follow its wishes: [you can't know them before] because it can't speak.

Dr. Verrall ingeniously suggested τόπῳ φρενός, 'by guessing its mind,' but the word is unknown.

l. 756. The MSS. read **ἢ λιμός, ἢ . . .**, etc., 'whether hunger, or . . .' This is not the Attic use, hence most editors change the first ἤ to εἰ. In itself, both here and 890, the double ἤ might stand, as an alternative question, since it is the common Epic usage, e. g. Iliad, 2. 299 ὄφρα δαῶμεν ἢ ἐτεὸν Κάλχας μαντεύεται, ἦε καὶ οὐκί, and nothing is more frequent in Aesch. and the other Tragedians than such Homeric phrasing. Accordingly in the former edition I retained the MS. reading. But on the other hand, the MS. authority on a question between η and ει is very slight, and confusions are so common (e. g. 768, 1002) that I now prefer εἰ.

H. reads δίψησις (a form found in Athenaeus), D. clumsily, ἢ δίψ' εἴ τις, for δίψη τις of the MSS., as the word is elsewhere δίψα always. But δίψη τις may be right; δίψη and δίψα may coexist as πεῖνα and πείνη. τις will be used in the idiomatic way, like ἤ τις Ἀπόλλων Ag. 55, where we should say 'perchance.' On the whole, it is better to keep the MSS. form rather than another form only found in Athenaeus; and translate 'hunger or thirst perchance or natural need.'

l. 757. **αὐτάρκης**, 'is wilful,' 'will have its way.' Notice the extreme boldness with which these homely details in the rapid (scarcely grammatical) speech of the poor nurse are introduced into the crisis of the tragedy. Nobody but a great poet would have tried it; and hardly anybody but Aeschylus have succeeded. The common human thoughts of the motherly vulgar nurse, between the 'basilisk' Klytaemnestra and Orestes, the Gods' instrument of Vengeance, produce a touching effect.

l. 758. Again the natural incoherence, as above 751:—

'These things I divining, yet often I ween at fault, I was the cleanser

of the babe's swathing bands' ['and nurse at once,' she was going to say, but substitutes the less logical but more vernacular and epigrammatic], 'fuller and nurse at once had the same office.'

l. 762. M. gives a var. reading, *πατρός*; but the rarer and harder **πατρί** is no doubt right, 'for the father;' supported by Schol. It is an Epic constr., as *δέξατο οἱ σκῆπτρον* Il. 2. 186, *Θέμιστι δὲ δέκτο δέπας* 15. 87.

l. 763. **τεθνηκότος**, Epic gen. of *news about a person*, as *ὡς γνῶ χωομένοιο* Il. 4. 357, *εἰ δέ κε τεθνηῶτος ἀκούσω* Od. 2. 220, *ὁρμηθέντος ἄκουσα* ib. 4. 728. So Agam. 1367 *μαντευσόμεσθα τἀνδρὸς ὡς ὀλωλότος*, Soph. El. 317 *τοῦ κασιγνήτου τί φῄς*; O. C. 355 *τοῦδ' ἐχρήσθη σώματος*.

l. 765. **θέλων**, 'gladly.'

l. 766. **πῶς ἐσταλμένον**; 'how attended?' 'with what array?' (*Mors.*)

l. 767. **ἦ πῶς**; 'do you ask how?' a variation (which there is no need to alter) from the ordinary colloquial *ὅπως*; used in repeating a question with surprise.

l. 770. **στύγει**, abstr. for 'hateful master.'

l. 771. **αὐτόν**, emphatic, 'himself,' i.e. 'by himself,' 'alone.' So Ar. Ach. 504 *αὐτοὶ γάρ ἐσμεν*, 'for we are alone,' 'only ourselves.'

l. 772. **γηθούσῃ** (the Attic *η* must probably be restored for MSS. *γαθ*.) The only tense of this stem usually found in Attic is *γέγηθα*.

Both the order of the words, the fact that the nurse is plunged in tears, and the general sense, make it far more likely that *γηθούσῃ φρενί* goes with *ἄνωχθι*, and applies to the nurse (rather than to Aegisthos); the Chorus are encouraging her: see note on 774.

l. 773. MSS. read *κρυπτὸς ὀρθούσῃ φρενί*, by a slip of the scribe of M. whose eye caught the last line. The same thing happened Agam. 1216: it is a not unfrequent source of error. See 875.

The true reading was restored by Porson from Eustathius (scholar of the twelfth century who annotated Homer from lost sources), who quotes (no doubt from memory) as a line of *Euripides ἐν ἀγγέλῳ γὰρ κρυπτὸς ὀρθοῦται λόγος*. The Schol. on the same line of Iliad (15. 207) also quotes the line as Euripides'.

The line is proverbial in character and means, 'For in the mouth of a messenger a dark tale is set straight,' i.e. the message might seem strange to Aegisthos, and the messenger's manner would reassure him. This seems the best int. of a rather difficult line.

[The variant *κυπτός*, appearing in one MS. of the Scholia, is tempting, as the mixture of metaphors is then avoided, and the proverb decidedly improved. But authority is strong against it on the whole.]

l. 774. **ἀλλ' ἦ**, of surprised or excited inquiry, Phil. 414, El. 879, Hipp. 932. So Ag. 276 *ἀλλ' ἦ σ' ἐπίανέν τις ἄπτερος φάτις*;

φρονεῖς εὖ; 'Art thou cheerful?' [as Schol. explains]; a meaning

which appears in εὔφρων, εὐφρόνη, εὐφραίνω, εὐφροσύνη, but is very rare in εὖ φρονῶ. [εὖ φρ. Ag. 271 means 'loyal:' and Ion 518 'be calm.']

[Others take the line to mean 'Art thou *not mad* to bid me do this?': but τοῖσι νῦν ἠγγελμένοις can only refer to the news of Orestes' death, which the nurse had been just lamenting.

The Nurse is here replying not only to γηθούσῃ φρενί, but no doubt to the *manner* of the Chorus, which shows a secret delight and hope.

l. 775. **ἀλλ' εἰ** . . ., literally, 'well, but if . . .' i.e. 'why not, if . . .'

l. 776. **καὶ πῶς,** incredulous. See above, line 179.

l. 778. **ἔχεις,** i. e. 'do you know?' cf. Soph. Ant. 9.

δίχα, 'apart from,' i. e. 'besides,' and 'different from.'

The Nurse goes off, and the Chorus sing the second stasimon.

ll. 783–837. SECOND STASIMON. 'Grant prosperity, Zeus, to those who desire the right (783–788). Set Orestes before his foes; he will repay thee (789–793). Curb the eager colt, set bounds to his course; O may his speeding steps keep due measure! (794–799). Ye gods of the house, hearken; pay the old bloodshed with fresh justice! (800–805). O Apollo, bring light on the house out of darkness! (806–811) and may Hermes help! who brings the hidden things to light, and hides the dark plot (813–818). Then will we sing a song of joy; good to the city, and to me, and to my friends (819–826). When she cries "Son," do thou cry "Father," and do the deed of justice. Keep the heart of Perseus within, and serve the dead below and those on earth, slay the guilty!' (827–837).

ll. 783–788. In this corrupt strophe I take (with Pal., Dav., and others) Hermann's alterations, εὖ τυχεῖν and τὰ σώφρον', which are slight, and make metre and sense.

'Now to my prayers . . . Grant that events may befall with sure prosperity to those who desire Right!'

l. 785. **κυρίως,** lit. 'firmly,' 'so as to be ratified or assured.' So Ag. θέντα κυρίως ἔχειν.

l. 786. **τὰ σώφρονα,** i. e. 'purity and order,' as opposed to the flagrant adultery and crime now prevalent at Argos: the MSS. σώφροσυν is a gloss perhaps (σωφροσύνην) to explain τὰ σώφρονα.

l. 787. The MSS. διαδικᾶσαι looks like a corruption of διὰ δίκας (and so Pauw and most editors); but the Schol. κατὰ δίκαν ὅ ἐστι κατὰ τὸ δίκαιον looks like an earlier reading κὰδ δίκαν (Hermann), which may be right. It corresponds more exactly with τοῦτ' ἴδοι of the antistrophe.

l. 788. **νιν,** 'him,' Orestes.

l. 789. 'And set him that is within the halls [Orestes] before his foes,' i. e. bring him into their presence, the proper meaning of **προτίθημι.**

ll. 791–793. 'Since if thou exalt him [by victory] he will gladly repay twofold and threefold return.' Schütz, Butl., Peile, and Klaus. are probably right in taking these words so, as **θέλων** makes no real sense otherwise. Others (H., Pauw, Pal., Blom., Scholf.) construe with Schol. . . . 'thou shalt gladly receive,' etc., but *θέλων* in this sense is unsuitable, because Zeus is made out as depending on Orestes' bounty, if he is a *glad* recipient.

For the anacoluthon cf. Ag. 1008 :—

τὸ μὲν πρὸ χρημάτων
. . . ὄκνος βαλών,
. . . οὐκ ἔδυ δόμος.

The **παλίμποινα** are sacrifices. Zeus is appealed to, as is common in rude and primitive states of religion, to help *for his own sake.*

l. 794. The general sense is plain, 'The orphaned colt is yoked in the car of sorrows; restrain his course;' a prayer to Zeus (in the noble and bold imagery so characteristic of Aeschylus) to help and guide Orestes in his woes. Most editors keep the MSS. *ἴσθι* as the first word and the Schol. read it; but besides the very awkward construction which **προστιθείς** would then have, as it would then *contain the prayer*, there is an absurdity in saying *ἴσθι* to Zeus. I have taken the happy correction of Pauw (adopted by H. and Franz), **ἴσχε**. 'Curb the orphaned colt of the beloved king, yoked to the car of troubles, setting bounds in his course.'

l. 797. The best sense with the least alteration is obtained by reading (with Bl., P.) *ἴδοι* for *ἰδεῖν*, *διὰ πέδον* for *δάπεδον*.

'Oh that one could see (lit. 'who could see') him keeping due measure across this plain, in the eager speed of his swift steps.' It is best to take 'him' [Orestes] as the subject of the middle *σωζόμενον*, and *ἀν. βημ. ὄρεγμα* as a kind of explanatory apposition:—so the verse runs best. Others take *ὄρεγμα*, subject; simpler grammar, but rather less natural structure and arrangement.

The metaphor then of Orestes as a horse running a hard race, to be curbed and guided aright by Zeus, is well kept up.

(P. defends *δᾱπεδον* in Prom. 829, and thinks it possible here: but Homer uses *δᾰπεδον* commonly, and Aeschylus would hardly write *δᾱπεδον*; in Prom. *γάπεδον* is probably right, and is now generally read.)

l. 801. 'Ye who within the house dwell in the chamber that rejoices in wealth,' reading *ἐνίζετε* with H., P., Con. [Those who retain *νομίζετε*, translate it 'haunt,' quoting *ἔχθος νομίζειν* 101, *βίον νομίζετε* 1003, hardly parallel. Moreover antistrophe has *ἐπῐ-φορώτατος.*] For constr. P. aptly quotes Pers. 140 *τόδ' ἐνιζόμενοι στέγος*.

l. 802. Read **κλῦτε** (Epic aor.) for MSS. *κλύετε*, with D. and others.

ll. 803–804. We must either suppose something lost in the strophe,

or something spurious in the antistrophe. I adopt the latter view, see note on 815: and I follow Schütz in omitting ἄγετε here.

l. 805. An effective metaphor; 'May Murder grow too old and bear no more of its bloody offspring!'

l. 806. 'The mighty fair-built cavern's mouth' is Aeschylean for the Delphic oracular cave, and the god addressed is of course Apollo.

καλῶς κτίμενον [Bamberger's certain correction for *κτάμενον*] is clearly the common Epic *ἐὺ κτίμενον* [*πτολίεθρον*, *νῆσον*, *ἀλωήν*, *κ.τ.λ.*].

l. 807. **εὖ δὸς ἀνιδεῖν**, 'grant that the house of the man [Orestes] may happily lift up its eyes;' explaining *ἀνιδεῖν* with Schol. as *ἀναβλέψαι*.

[The same metaphor occurs Bacchae 1309 *ᾧ δῶμ' ἀνέβλεφ'*, 'in whom the house lifted up its eyes,' i. e. who was the light of the house.]

But *ἀνιδεῖν* is *ἅπ. λεγ.* and, with *ἰδεῖν* below, suspicious.

ll. 809–811. The MSS. *ἐλευθερίως λαμπρῶς* are very unlikely structure and metre, and very obscure sense.

I take Dindorf's *ἐλευθερίας φῶς . . . λαμπρόν*, and the sense and metre become at once good: 'And that it may behold with welcoming eyes from behind its dark veil the bright light of freedom.' [*νιν* is the house: and I take Hermann's *ἐκ* before *δνοφερᾶς*.]

The alterations are very slight, and the metaphor is sustained. A very similar metaphor of looking from behind a veil is developed into a full-blown simile in Ag. 1178:—

> *καὶ μὴν ὁ χρησμὸς οὐκέτ'* **ἐκ καλυμμάτων**
> *ἔσται* **δεδορκὼς** *νεογάμου νύμφης δίκην·*

which also illustrates **ἐκ**.

l. 813. **ἐπιφορώτατος**, 'most-favouring,' metaphor of a wind, lit. 'tending or blowing towards.' Thuc. 3. 74 has *ἄνεμος ἐπίφορος ἐς αὐτήν*, Lucian Herm. 28. 769 has *ἐπίφορον καὶ οὔριον πνεῦμα*. The metaphor is continued in the next line. 'The son of Maia' is Hermes.

l. 814. 'Granting a prosperous accomplishment;' *θέλων* used rather in a strained construction, but not impossible. [Perhaps *θέλων* is a gloss on *χρῄζων* next line, and has ousted the true word (*πορών* or *διδούς* or *πνέων*) from its place.]

ll. 815–8. M. reads *πολλὰ δ' ἄλλα φανεῖ χρηίζων κρυπτά*,—and (816) *λέγων*. This can only mean: 'Many other secrets he will reveal if he wills: but speaking a dark word, by night he bears darkness before men's eyes, and by day is no clearer.' The objections to this are (1) it cannot be fitted to the strophe without assuming a lacuna at 804: (2) the wording of 815, and *κρυπτά* unelided, suggest a prosaic gloss: (3) the sense is *improved* by omitting 815, for Hermes is invoked as god of *Guile*, to prosper the *plot*, and hence the whole idea *of his bringing to light* is unsuitable. [Hermann's *τὰ δ' ἀλά' ἀμφανεῖ* (see crit. not.) removes (2), not (1) or (3).] On these grounds I follow Heimsoeth and Wecklein in rejecting 815.

l. 816. 'And I utter a dark word; as by night he bears darkness before his face, so by day he is no clearer.' Notice *τε* answered by *δέ*.

ll. 819–837. From here to the end of the Chorus the text is so far corrupt, that, while it is quite possible to make out the general sense, and even to feel confident that much of the wording is right, it is not possible to make the metres correspond, i. e. to restore the exact wording of the stanzas, without rewriting the passage. This has been done by several editors, from Hermann to Wecklein and W.-M., all of course differing largely from each other and the MSS., but (from the nature of the case) none sufficiently convincing to be adopted in the text. Indeed, if the paradox may be hazarded, supposing we had Aeschylus' own words presented to us, they would certainly differ so much from the existing MSS., that, unless we could trace the causes of the corruption, we should rightly refuse to admit them into the text.

Under these circumstances I have printed the text as it stands in the MSS., only introducing one or two verbal alterations, such as are highly probable, but not attempting to restore correspondence in the metre. In the notes on each stanza I have given the sense as nearly as may be, and some discussion on the readings. Everything else I have relegated to Appendix II.

It should be added that the Scholia here are of less value than sometimes happens, as they have before them a text already corrupted into something like ours, which they never despair of explaining.

ll. 819–826. **πλοῦτον** is clearly corrupt. The Chorus are promising their aid, and rejoicing over the coming deliverance.

Probably *πλοῦτον* is a corruption either (1) of an adjective (like *κλυτόν*, Bamberger), and then it is all one sentence down to *μεθήσομεν*, or (2) of a substantive (like *χορόν*, P.), and then we must read *ἅμα δέ* for *ὁμοῦ* 822 (H.). I have taken (1). Again *γοατάν*, H., is a tolerably certain emendation of *γοήτων*, which means 'wizards.'

Then the stanza will mean something like this:—

'And then a [mighty strain]
Of deliverance to the house,
A favouring strain of women's voices,
Together a ringing measure of lamentation
We will utter: to the city, 'tis well:
'Tis gain to me that comes,
And calamity is far from my friends.'

If we read it as one sentence, the song is at once a triumph [over Orestes' victory] and a lament [over the dead]: but Blomfield's *οὐδὲ κρεκτόν*, giving good sense and more likely metre, is perhaps right.

l. 821. *θηλύθρουν* (Weckl.) *χοροστάταν* (Hart.) deserve consideration.

l. 822. **κρεκτόν** (*κρέκω*, 'to strike the string') 'with sound of lyres.'

ll. 827–830. This stanza has suffered from repetitions besides other corruptions. The MS. reads:

σὺ δὲ θαρσῶν ὅταν ἥκῃ
μέρος ἔργων
ἐπαΰσας πατρὸς ἔργῳ
θροούσᾳ
πρὸς σὲ τέκνον πατρὸς αὐδὰν
καὶ περαίνων ἐπίμομφον ἄταν.

(1) We see at once that *ἔργων* and *ἔργῳ*, *πατρός* and *πατρός*, are impossible repetitions, and *ἔργῳ* makes no sense.

(2) The stanza is clearly a powerful appeal, urging the avenger to strike the guilty, and to set his claim of 'Father' against her claim of 'Child.' But the last line, where the decisive verb would come, has only a participle.

(3) *ἐπίμομφον* can only mean 'blameable,' which the vengeance was certainly *not*, or 'wretched,' which would be a feeble epithet for *ἄταν*.

(4) The whole stanza is very much like 789–793 in metre: and the removal of the repetitions brings it much nearer still.

All these points are met by the restoration given in the text (due to Auratus, Seidler, and Schütz), and we get an exceedingly fine and clear sense as follows:

'And thou without fear, when the hour for deeds is come,
When she calls 'my child'
Cry aloud the name of 'father'
And accomplish a blameless slaughter!'

In the last line *ᾱνεπίμομφον* follows the Epic quantity of all such compounds *ᾱθάνατος*, *ᾱθέμιτος*, *ᾱπάλαμος*, *ᾱπαράμυθος*.

ll. 831–837. Again the difficulty is that there is no verb. We must either with Davies read *τίθει* for *τιθείς* 836, or with Herm. suppose a line lost after 837 containing imperative. Very likely both are true.

Reading *χάριτας* for *χάριτος*, *λυγρᾶς* for *λυπρᾶς*, in 835 *μόρου* for *μόρον* 837, and *ἀνασχεθών* for *σχεθών* in 832 (suggested by Grotefend), we get:—

'And uplifting the spirit of Perseus in thy heart,
For thy friends below and those on earth
Working the satisfaction of grievous Wrath
Make bloody ruin within,
And destroying him who is guilty of the death . . .'

l. 831. *Perseus*, who slew the snake-haired Gorgon Medusa, is a fit parallel for the deliverer Orestes, who is to slay the evil thing, Aegisthos.

l. 834. **ἄνωθεν**, 'on earth,' above ground; Elektra.

προπράσσων is unique, and doubtless corrupt.

l. 836. As the metre is here made of cretics and iambuses, ἄταν is wrong. Perhaps Paley is right in ἄγαν, 'horror,' though the word is used of *feeling*, not of that *which creates it*, usually.

l. 837. The metre, perhaps, as we have said, shows that a line is lost at the end; but the corruption probably goes a good deal deeper.

Enter Aegisthos, returning home.

ll. 839–854. SCENE 4, *Part* 1. Aegisthos comes in, alarmed by the news of Orestes' death, and professing to doubt it. The Chorus refer him to the stranger. He goes in, boasting that he is not likely to be deluded.

l. 841. **μόρον δ' Ὀρέστου.** We should have expected no particle, but a mere acc. apposition to *φάτιν*. But the *δέ* is probably loosely used after *οὐδαμῶς* . . ., 'a tale nowise pleasing, *but* the death of Orestes.' *δέ* for *ἀλλά* is occasionally found after neg., e. g. Theb. 426, and is common in Epic.

ἀμφέρειν, 'to put this upon' the house. [It might also be taken as L. S., 'to bear,' *δόμοις* after *γένοιτο*; but rhythm is against this. Of the other sense of *ἀναφέρω*, 'to impute,' there is no trace here.]

l. 842. No need to alter the bold word **δειματοσταγές**, 'fear-dripping,' into the common *αἱματοσταγές*. H. quotes, aptly, Ag. 179 *στάζει πρὸ καρδίας πόνος*.

l. 843. The MSS. reading *ἑλκαίνοντι καὶ δεδηγμένῳ* can only be construed 'with the former festering and wounded bloodshed,' which cannot be called sense; for how can the *new burden* be terrible with *former* murder? the alteration (due to Bamberger) makes all clear; the participles agree with *δόμοις*; 'to put this on the house would be a burden of dread, festering and wounded as it is with the former slaughter.' The coypist has naturally altered the plurals to agree with *τῷ*.

l. 844. **βλέποντα**, 'living' tales, opposed to *θνήσκοντες λόγοι*, a bold and characteristic image.

l. 845. 'Or are they words of fear from women's lips, fluttering in mid-air, and perishing away?'

δειματούμενοι, 'terrified,' poetically transferred from the affrighted persons to the tales. So *ῥήματα . . . δυσχεράναντα*, O. C. 1281.

l. 846. **πεδάρσιοι** (see 590) and **μάτην** describe their emptiness and vanity.

ll. 849–850. The simplest structure is: 'the strength of messengers is nothing, compared with a man *himself* inquiring of the men *themselves*.' So Paley, who quotes somewhat similar proverbial phrases with *οἷον*, e. g. Plat. Gorg. 5 *οὐδὲν οἷον αὐτὸν ἐρωτᾶν*, 'nothing like asking the man himself.' It is the *comparative* use of *ὡς* employed loosely.

[The only other way of taking it is ὡς consecutive; 'So that a man (should) himself inquire;' but this would rather require δεῖν.]

Observe that both αὐτόν and αὐτῶν are the emphatic use of the pronoun = Lat. *ipse*.

l. 854. Aegisthos departs to his death with a boast that 'the messenger shall not cheat his clear-eyed mind;' a most effective piece of dramatic irony.

Aegisthos passes into the palace by the central door.

ll. 855–869. THIRD STASIMON. The Chorus sing a short song of suspense while Aegisthos and Orestes are meeting within.

'Zeus, what shall I say? Now is the struggle, for utter ruin to the house or freedom and happiness. May it end in victory!'

l. 856. **ἐπιθεάζουσ'**, 'calling on the gods;' a certain correction of . . . θοάζουσ'.

l. 858. **ἴσον**, lit., 'equal,' so 'fair, 'right,' 'fit.'

ἀνύσωμαι, 'succeed.' not merely in 'speaking what is right,' which would be a strained construction, but generally, 'in my wishes.' The full meaning is 'how can I pray rightly and have my prayer?'

l. 859. 'The blood-stained points of the murderous blades;' reading **πειραί**, 'points,' with MSS. and Schol. who explains it as being from πείρω, 'to pierce,' which there is no reason to doubt. 'Blood-stained *attempts*' (πεῖραι), would be a very violent expression.

l. 862. Notice παντōς before ἤ: the rule of *synaphea* does not apply to the paroemiac or final line of the stanza. So Persae, 15.

l. 864. **ἀρχὰς πολισσονόμους**, 'the rule of the city.' If the MSS. are right, τε is used by anacoluthon, being not wanted in the grammar of the sentence. So exactly Ag. 99 τούτων λέξασ' . . . παιών τε γενοῦ, where, however, the sentence is longer and the irregularity therefore easier. But Weil's **πατέρων θ' ἕξει** is a simple and happy suggestion, and I have adopted it.

l. 866. **ἔφεδρος** is properly the 'odd man' who 'sits by' to watch a duel, intending to fight the winner. Accordingly its use here is suggestive, if we take it with reference to Agamemnon; the king being slain by Aegisthos and Klytaemnestra, Orestes is going to engage the winners (so Linwood, Pal.). Others (Scholf., Con., L. S.) take it as a kind of oxymoron with μόνος: 'lone champion of his cause' we might say: *he is* μόνος and *so has no* ἔφεδρος. Cf. Phil. 691 αὐτὸς ἦν προσοῦρος, 'himself his own neighbour,' i. e. alone.

Of these the first is preferable, because ἔφεδρος is more exactly used, and the antithesis is between μόνος and δισσοῖς.

l. 868. **ἐπὶ νίκῃ**, 'for victory,' a vaguer and more modest expression;

the prayer being that matters may turn towards victory rather than that victory might be achieved.

Aegisthos is heard to cry within.

ll. 870–934. SCENE 4, *Part* 2. The Chorus stand still; the slave comes out and cries, 'Aegisthos is dead!' and calls for the women's apartment to be opened, and asks for Klytaemnestra. She appears, and is followed by Orestes. After a vain appeal for mercy, she is driven in to her death.

l. 875. *A slave comes out in consternation.*

MSS. read τελουμένου, certainly wrong. It may have come from τελουμένου (872) or from τέλος just before, 874. **-μένου** is right, and τέλος has ousted the beginning of the word. See line 773. The correction is Schütz's, followed by H., Wecklein, and others.

l. 877. *Here the slave knocks violently at the side door.*

l. 878. The **γυναίκειοι πύλαι** are the doors of the women's apartments, where the queen lives; probably represented on the stage conventionally by one of the side doors.

l. 879. **μοχλοῖς χαλᾶτε**, lit. 'Unloose *with the bars*' (i. e. by withdrawing the bars), 'unbar.' So ἀναμοχλεύω is used 'to unbar,' Med. 1317.

καὶ μάλα go together, as often; **δέ** is the connecting particle (no need of γε, Bl., H., etc.); 'and a right lucky man we need' to defend us against these conspirators; *not to help Aegisthos*, he instantly remembers.

l. 881. *He shakes the door violently again and turns away with a cry of baffled impatience.*

l. 882. **ἄκραντα**, 'profitless,' (lit. 'unaccomplished'); his excitement makes him accumulate his words, κωφοῖς, καθεύδουσιν, μάτην, ἄκραντα.

l. 883. **αὖ τῆσδ'**, good correction for the unmetrical and feeble αὐτῆς.

ἐπιξήνου, Abresch's excellent and certain correction for ἐπὶ ξυροῦ (which Pal. and others retain, construing as though it were ἐπὶ ξυροῦ ὤν; quite impossible even apart from the muddle of metaphors), means 'a block' for beheading; see Ag. 1277. 'It seems that now again *her* neck will fall beside his block, righteously stricken.'

l. 884. *Klytaemnestra comes out from the side door.*

l. 885. **δόμοις** is probably the Epic local dat. common in Aeschylus. See Ag. 27, 558, 578, 718.

l. 886. He means 'the dead are slaying the living' (**τεθνηκότας** generalising plural, see 384, 419). And so Klytaemnestra understands him. The **αἴνιγμα** which she speaks of is the *paradox*; not, I think (as some comm.), the grammatical ambiguity of the sentence, which might be taken the other way with **ζῶντα** for subject.

l. 888. **ὥσπερ οὖν**, 'as indeed,' see above, 96.

l. 889. **δοίη**, 'let some one give;' the use of pure opt. as a mild imperative is Epic. Od. 4. 735 *ἀλλά τις ὀτρηρῶς Δολίον καλέσειε*, Il. 11. 791 *ταῦτ' εἴποις βασιλῆι*. So Ag. 945 *ὑπαί τις ἀρβύλας λύοι τάχος*.

It differs not *grammatically*, but in *tone*, from the ordinary wishing use.

ἀνδροκμῆτα, 'murderous;' to find allusion in *ἀνδρ-* to the meaning 'husband' is refining too much.

l. 890. M. reads *ἢ νικῶμεν*, 'whether': but *εἰ* is more probable, see on 756. The verbs may be either indic., 'we are conquerors,' or subj. delib., 'we are to conquer.' The indic. is more vivid.

l. 891. The cold, fearless, pitiless strength of Klytaemnestra comes out again powerfully here in these almost bald words; 'for to this point am I come in this trouble.' It is as though she said, half wearily, but without emotion, of this fearful conflict: 'bloodshed again! I or he! let us begin.'

Orestes comes out of the central door, with a blood-dripping sword.

l. 892. Notice the extraordinary effect of the restrained words: ''Tis thee I seek; for him, it is enough.'

l. 893. **φίλτατε . . . βία**, the grammar gives way to the sense.

l. 894. It is hardly possible to give in English the majestic yet deadly scorn of these simple but scathing words.

'Lovest thou the man? then in the same grave thou shalt lie. He is dead, and thou canst not e'er abandon him;' only that *προδῷς* (like the English 'give up') has the double meaning of 'betray' and 'abandon.' The thought of Orestes is: She shall be united (*in the grave*) to her new lover; she will not be false to *him* (*for both will be dead*).

l. 896. The correction **αἴδεσαι** is confirmed to certainty by Hom. Il. 22. 82, where Hector's mother makes the same appeal, though for a very different request:—

> **Ἕκτορ**, *τέκνον* **ἐμόν**, **τάδε τ' αἴδεο**, *καί μ' ἐλέησον*
> *αὐτήν, εἴποτέ τοι λαθικηδέα μαζὸν ἐπέσχον.*

l. 898. **οὖλα**, 'gums,' a word of obscure origin.

εὐτραφές must be active here, 'nourishing;' so probably in Theb. 309 *ὕδωρ εὐτραφέστατον*. In other places it is passive, 'well-fed.'

l. 899. **αἰδεσθῶ**, delib. subj. *αἰδώς* is 'awe,' 'reverence;' and the use of the verb with the inf. is natural in the sense of 'shrink.'

l. 900. *Pylades*, a 'mute personage,' speaks for the first and last time. The Scholiast says the character is acted here by the *οἰκέτης*, to prevent there being four speakers.

l. 901. It seems better to take 'the faithful pledges,' with Weil, of Apollo's pledges, not with Pal., Con., &c., and Scholiast of Orestes and Pylades. There would be some hint if the persons were changed.

l. 902. 'Count all men foes rather than the gods,' i. e. prefer to incur the enmity of any one sooner.

l. 903. *He turns to his mother and speaks coldly and sternly.*

l. 904. Note the accusative **τόνδε**, the pregnant construction with **σφάξαι**, verb of rest, 'to lead thee to his very side and slay thee there.'

l. 908. **σὺν δὲ γηράναι**, the Epic and older use of the preposition adverbial; called by the misleading name of Tmesis.

[*σύν* for MSS. *νῦν* is required, in order to connect the second clause of the line with Orestes at all. It is confirmed by *συνοικήσεις*.]

'I wish to pass my old age with thee,' i. e. 'to be tended by thee.'

l. 909. **πατροκτονοῦσα**, 'murderess of *my* father,' rather a strained use; so 974, 1015, 1028.

l. 910. **παραιτία**, 'shared the blame;' a feeble excuse, which Orestes immediately refutes.

l. 912. **γενεθλίους ἀράς**, unusual expression for 'a mother's curse.'

l. 914. The emphasis is on the verb: it is the *applicability of the term* **ἀπέρριψα** she is denying, not the act. We may translate:—

'Nay, not cast thee out: 'twas to a friendly house [I sent thee].'

l. 915. If *διχῶς* is right, it must mean, 'I was sold twice over,' 'doubly sold;' it was twice as bad to be carried away when he was a freeman's son. But the word seems not natural, and there can be little doubt that Heath's **αἰσχρῶς** is right.

l. 917. [MSS. read *σου*, which might be justified by analogy with phrases like *θαυμάζω σου τοῦτο*, 'I wonder at this in you;' but the regular construction of *ὀνειδίζω* is *ὀν. τινί τι*, from Homer (Il. 9. 34, Od. 18. 380) downwards. And Aeschylus is not given, like Sophokles, to constant variations of construction. I therefore read **σοι** with Canter and others.]

The 'price he will not plainly reproach her with' is Aegisthos.

l. 918. *μὴ ἀλλ'* (the MSS. reading), a colloquialism common in Aristophanes (Frogs 103, 611, 745, etc.), means 'nay but;' and might be defended here in consideration of Klytaemnestra's scornful taunt: but probably the *μή* has got in, as H. suggests, from the next line. It is best to read **ἀλλ'**.

μάτας, 'follies,' a contemptuous emphemism for 'sins' (like 'foolishness' in the Old Testament). She means his supposed adultery with Kassandra (Ag. 1438) and Chryseis (ib. 1439).

l. 919. i. e. 'the man who faces hardship must be excused;' a crude and savage morality, no doubt accepted by the Greeks of Aeschylus' day.

l. 921. i. e. 'she ought to be faithful, she owes so much to him.'

l. 922. She gives up persuasion and tries to frighten him; the deed is such that the mere simple statement is appalling: but he is inflexible.

l. 923. A noble and terse expression of the relentless justice of his deed.

l. 924. The 'vengeful hounds,' i. e. the Erinyes.

l. 925. **τὰς τοῦ πατρός**, the curse of Ag. for his remissness.

l. 926. **θρηνεῖν πρὸς τύμβον**, 'to cry against the tomb,' a proverbial expression according to the Scholiast for 'vain lament.'

ζῶσα only points the contrast with *τύμβον*. (The full proverb is [*ταὐτὸ*] *πρὸς τύμβον τε κλαίειν καὶ πρὸς ἄνδρα νήπιον*, 'As well weep before the tomb as before a fool,' quoted by schol.)

l. 927. **σοὐρίζει**, *σοὶ ὁρίζει*, an unusual crasis in tragedy · 'marks out for thee.' The word is possibly corrupt.

l. 928. Another powerful line. She finds prayer useless; so she launches one word of hatred, as short and strong as a curse, and goes silently and boldly to her death. 'This was the snake I bare and suckled,' referring of course to her dream.

l. 930. The dreadful moderation of the phrase makes a true climax to this short and powerful dialogue:—

'’Twas ill thou slewest him: suffer thou the ill.'

It reminds us of the similar climax when Oedipus discovers the story of his birth, and the murder and incest he has unwittingly committed, Soph. O. T. 1184:—

ὅστις πέφασμαι φύς τ' ἀφ' ὧν οὐ χρῆν, σὺν οἷς τ'
οὐ χρῆν ὁμιλῶν, οὕς τ' ἔμ' οὐκ ἔδει κτανών.

Orestes goes into the palace with drawn sword, driving Klytaemnestra before him.

l. 932. **ἐπήκρισε**, 'has reached the height,' as Schol. explains.

l. 933. 'This, however, we count better, that the light of the house should not perish utterly.'

Apparently the sense is, 'I pity the fate of the victims; but since the last bloodshed is but the end of the series (i. e. since the victims have brought it on themselves), I side with Orestes, lest the house come to an end.'

l. 934. **ὀφθαλμός**, idiomatic Greek metaphor for 'delight,' 'hope,' 'comfort,' Pind. O. 2. 18 *ὀφθαλμὸς Σικελίας*, Soph. O. T. 987 *μέγας γ' ὀφθαλμὸς οἱ πατρὸς τάφοι.*

ll. 935–972. FOURTH STASIMON. 'Justice came to the sons of Priam, and twin lions to the house of Agamemnon; the exile at the bidding of Apollo finished his appointed course (935–941). Rejoice for the deliverance of our lord's house; the murderers meet their fate (942–945). Orestes came back; Justice, true daughter of Zeus, helped him (946–952): Apollo sent for her at last: Gods cannot aid the wicked: the light is risen! (953–961). The curb of the household is taken away;

rise up, House, too long thou layest prostrate! (962–965). Soon shall Time come forth, sweeping away pollution; the lot shall be fair once more for us! the Light is risen!' (966–972).

l. 938. **διπλοῦς λέων**, i. e. Orestes and Pylades, as the Schol. says, and as is clear from Eur. Orest. 1401 *ἦλθον ἐς δόμους λέοντες Ἕλλανε δύο διδύμω*, a manifest imitation. The sense is: 'Vengeance came on Paris and Troy, though late: it has now come on the murderers of Agamemnon.'

Others take the 'lions' as Klytaemnestra and Aegisthos: very unlikely. *ἔμολε* is against it; so is *λέων*, as one was a woman; so is the passage from Eur.; so is the parallel from Troy. It is strange to find it supported by such authority as Kl., Peile, Con., Weil, *Mors.*]

l. 939. [**ἔλασε**, the evident reading of the Schol., is probably the oldest; and indeed it makes better sense than *ἔλαχε* (Schütz, Herm., and most editors), 'He has wholly won his heritage'—very harsh phrase.]

ἔλασε ἐς τὸ πᾶν. Literally, 'he drave to the uttermost,' i. e. 'he has accomplished his course;' he has come home safe from exile, and will exact vengeance. [Even so *τὸ πᾶν* is rather strange; and perhaps Schol. read *τέλος*: still the case is one where the harder reading of the MSS. should be retained.]

l. 940. **πυθόχρηστος** (not -*της*) is the right form; 'sent by the Pythian god;' so Eur. Ion 1218.

l. 941. 'Sped rightly by Gods' bidding.'

ll. 943–945. 'Utter a cry of joy over the escape of our master's house from woes and waste of substance at the hands of two guilty ones,—an evil fate!' The sense is simple and satisfactory.

l. 946. A doubtful passage. (1) **ποινά** may be nom. to **μέλει** (regularly *personal* in Homer and often in Trag.): 'He is come who devises the crafty vengeance of secret attack,' i. e. Orestes: this suits the next verse, which clearly describes the help given to Orestes in the fight. [Others, less well, of *Hermes*, the god of guile, 812; the present *μέλει* supports this, but the sense is not so good (Franz, Ahr., Peile, Con., Weck.)]

(2) **ποινά** may be nom. to **ἔμολε**, as in the strophe. Even then we may understand it of Orestes, and need not alter *ᾧ* to *ᾇ* (as Aurat., Stan., Bl., etc.), 'he came, who deviseth secret attack, [Orestes], crafty Vengeance.' Paley takes it so, but it is rather artificial.

(3) Scholiast, followed by some of the older comm., take the antecedent to *ᾧ* as a dative. 'And there came *to him* who broods treacherous attack [Aegisthos] a crafty Vengeance,' i.e. by craft he slew, and by craft he was slain. This is too unconnected with what follows.

I prefer to take it of Orestes, as (1).

l. 948. ἐτήτυμος, 'the true, the very:' Justice *herself* took his hand.

l. 951. τυχόντες καλῶς, lit. 'hitting the mark well,' i.e. 'rightly naming.' See 14.

l. 952. ἐν ἐχθροῖς, 'upon his foes,' the Epic pregnant use of *ἐν* (like other preps. of *rest*) with verbs of motion. So *ἐνὶ στήθεσσιν ὀρούσας* Il. 22. 182, *φέρουσ' ἐν ἡμῖν* Ag. 1450, *πίτνων ἐν* 36. [Hence no need of *ἐπ'* Herm., Schütz, though of course that would be commoner.]

l. 953. The text becomes very corrupt again; see critical notes. Hermann, though he gives good suggestions, is not so helpful as usual, having deserted the text too much.

The metre is one difficulty, as it is dochmiac; and since different forms of the dochmiac are admitted as equivalent, we have not the usual correspondence of syllables to guide us.

It is, however, safe to assume that 953–961 correspond to 965–972.

Probably also the intervening three lines are the (imperfect) counterpart of 943–945; each contains four dochmiacs followed by four iambuses, or possibly each dochmiac stanza may have been repeated twice as a refrain (Verrall and Kirchhoff, following Schneider).

τάνπερ (Herm. for *τάπερ*), 'whom,' i.e. Justice.

Reading Παρνασίας (Pal.) as the article is needed for *ἔχων*, and ἐπορθιάζων (also Pal.) for the meaningless *ἐπ' ὄχθει ἄξεν*, ἀδόλοις δόλοις (Weil) and Hermann's χρονισθεῖσαν, we can make a fair provisional sense of the first stanza.

'Whom Loxias, that holds the mighty cavern of the land of Parnassus, has summoned at length (*χρονισθεῖσαν ἐποίχεται*), long hindered, calling her aloud, with her guileless guile' [i.e. with her justifiable plot].

But there are many suspicious points in this version; βλαπτομέναν is obscure; the two participles are clumsy; ἐποίχεται is dubious.

l. 958. *παρά* is most probably a gloss. The reading in the text means: 'but God's power is checked from aiding the wicked.'

πως softens the boldness and apparent impiety of saying 'God's power is checked.' But Hermann's most ingenious *κρατείτω δ' ἔπος τὸ θεῖον τὸ μή μ' ὑπ. κακ.* may be right: 'and let God's word prevail, that so I serve not the wicked.'

l. 960. ἄξια, plur., like the common *δυνατά, δεινά*, &c.

l. 961. πάρα for *πάρεστι.*

l. 962. Stanley's ἀφῃρέθη is probably what Aeschylus wrote, but sense could be made of the MSS. ἀφῃρέθην, as *ἀφαιρεῖν* takes double acc. and so the passive retains one. 'I am free from the strong curb that held the household.' But *ἀφῃρέθη* is more natural.

The MSS. give *οἴκων*, generally altered into *οἰκετῶν*. But I venture to suggest οἰκέων from *οἰκεύς* as the real reading. *οἰκεύς* is the proper

Homeric word for 'menial,' and Aeschylus is steeped in Homer. Moreover being rare in Attic (O. T. 756) it would naturally get corrupted into *οἴκων*.

l. 963. M. reads *ἀναγεμάν*, which is either *ἄναγε μάν*, 'arise then' (used with plural *ἄγε δὴ παῖδες* Eur. Cycl. 590, *ἄγε τάμνετε* Od. 3. 332), or *ἄνα γε μάν*, 'yet arise.' I take the first, as rather more natural here. So *εἰ δ' ἄγε μήν*, *ἄγρει μάν* (Il. I. 302, 5. 765).

l. 964. One dochmiac here is lost. Possibly *πάρα τὸ φῶς ἰδεῖν* again.

ll. 965–972. Very corrupt and difficult.

Accepting the excellent emendation of Schütz *καθαρμοῖσιν ἀτᾶν ἐλατηρίοις* in 968, the first four lines are construed:—

'And soon all-accomplishing time will pass
The doors of the house, when from the hearth
He has driven all the pollution
With cleansings to drive away the curses.'

A fairly clear general sense with two great difficulties:—

(1) What is the meaning of 'Time will pass the doors?'

I believe it is an audacious personification: as though the Delay of Vengeance were pictured as *Time himself waiting inside* till he be ripe to go forth and accomplish, and cleanse away the pollution. (Bl., Elmsl., suggest *χορός*; not likely with *παντελής*.) *παντελής* might equally well mean 'Time fulfilled,' 'the fulness of Time,' more in accordance with the ordinary sense of *παντελής*.

(2) ἐλάσῃ . . . ἐλατηρίοις is highly suspicious. *ἐλάσῃ* does not scan, and the repetition is flat. I venture to suggest **κλύσῃ**, 'wash away,' which goes well with *καθαρμοῖσιν*, and might easily be corrupted into *ἐλάσῃ* with *ἐλατηρίοις* so near. If this be thought unlikely, the metre can be corrected by altering the order *πᾶν ἐλάσῃ μύσος*, or still better by reading *μύσος ἅπαν ἐλάσῃ* (Herm.).

ll. 969–971. MSS. again very corruptly give:—

τύχα δ' εὐπροσώπῳ κοίτᾳ τὸ πᾶν
ἰδεῖν ἀκοῦσαι θρεομένοις
μετοικοδόμων πεσοῦνται πάλιν.

The clue to the sense is the metaphor of *lucky dice*, as the Schol. says. Cf. Ag. 32. All agree in rejecting ἀκοῦσαι, a gloss determined by an attempt to explain *θρεομένοις ἰδεῖν*. *θρέομαι* is an active verb, 'to shriek or cry,' and is used only of women; the word is corrupt, being inapplicable here.

The best restoration is Paley's, using suggestions of Franz, Hermann, Scaliger, and others:—

τύχαι δ' εὐπροσωποκοῖται τὸ πᾶν
ἰδεῖν πρευμενεῖς
μετοίκοις δόμων πεσοῦνται πάλιν.

'And fortune's chances shall change (πεσοῦνται πάλιν)
And lie with face quite fair to behold (εὐπροσωποκοῖται τὸ πᾶν ἰδεῖν),
Favouring the sojourners in the house' [not 'Orestes and Elektra,' who could not be called μέτοικοι, but 'us the Chorus:' all through the Chorus are in sympathy with the Avengers.]

[The best recent suggestion is that of Wilamowitz-Moellendorff, who reads: τύχοι δ' εὐπροσώπῳ κοίτᾳ τὸ πᾶν ἰδεῖν θρεομένοις 'μέτοικοι δομῶν πεσοῦνται πάλιν,' i.e. 'May all befall with prosperous chance before our eyes, as we cry "The strangers in the house shall be cast forth again,"' μέτ. being the evil spirits of crime. This ignores the schol., but is nearer to the MSS.]

The doors of the palace are thrown open by the ἐκκύκλημα (see Ag. 1372, Ach. 407), *and Orestes is seen with bloody sword on the spot where his father was murdered, standing over the bodies of Aegisthos and Klytaemnestra, and holding also the cloak in which Agamemnon was slain. Pylades is standing by.*

SCENE 5. 973–1062. Orestes points to the cloak, and dilates on the crime of his mother. The Chorus bewail the tragedy. Orestes insists on his innocence, and appeals to Loxias. The Chorus justify him: but the vision of the Furies gradually grows upon him, and he rushes forth distracted.

The opening would be powerfully effective: for the vengeance was so parallel to the crime. In Agam. 1372 the unfolding scene had displayed Klytaemnestra with her bloody weapon over the bodies of Agamemnon and Kassandra; and here the avenger Orestes is in the same place and attitude over the corpses of herself and her paramour.

l. 973. Orestes begins with savage and triumphant irony; but gradually becomes more violent and uncontrolled: it is the shadow of the madness coming upon him, which the poet gives with characteristic power and imagination.

l. 975. σεμνοί, 'royal;' only in the Greek the irony is more pungent, as the word means 'revered,' literally, and expresses the *sanctity* of the ruler.

l. 976. 'Loving they are now, as we may read their fate;' Orestes speaks in a tone of triumphant and unrelenting irony. There is no touch, as there would be in a modern play, of awe or pity; or indeed as there is in Sophokles' Elektra. See Introduction.

τε of MSS. must be corrected (with Abresch) to δέ.

l. 977. 'Their oath abides by its pledges,' a rather loaded expression for 'is faithful.'

l. 978. The double construction after ξυνώμοσαν is a little rough, but quite natural, 'to slay him, and to die together,' not 'in case of failure'

(as Kl., Con., etc.), which weakens the irony of Orestes' comment, *καὶ τάδ' εὐόρκως ἔχει*: but more simply and effectively, 'to share one another's crime and fate.' [**καί** stands virtually for *ξυνώμοσαν δέ*.]

[**ἀθλίῳ πατρί** (MSS. *ἀθλίως*) is, however, suspicious, as it occurs again 981. Perhaps the two words have supplanted some other verb, to answer to *συνθανεῖσθαι*.]

l. 980. *Here Orestes shows the cloak in which his father was wrapped to be slain.*

ll. 983–990. These eight lines in the MSS. come after (1004) *ἐκδίκου φρονήματος*. Those who retain them in this place must justify the MSS. by urging that Orestes dramatically returns to the robe, which is held out (991) by the attendants, after speaking of his mother; and it could no doubt be so acted.

But **νιν** (983) is very improbable of the robe when he has been speaking for six lines of Klytaemnestra; and *τοιάδ' ἐμοὶ ξύνοικος* (1005) comes with far greater force and more natural connection immediately after the bitter lines about his mother.

Accordingly I have followed Meineke, Hermann, and Hartung in transposing them to their place in the text. The mistake probably arose from some copyist who was thinking of the great chorus in Agamemnon, where Kassandra calls Klytaemnestra 'a snare,' *ἀλλ' ἄρκυς ἡ ξύνευνος*, etc. Ag. 1116 (so that he thought *νιν* did really refer to Klytaemnestra), and again of the passage in Kassandra's speech 1232 *τί νιν καλοῦσα δυσφιλὲς δάκος τύχοιμ' ἄν*; etc.

l. 983. **κἂν τύχω μάλ' εὐστομῶν**, 'even if I speak right fair,' i.e. if I use ever such mild words. Some read *καὶ τύχω*, i.e. 'and name her rightly' (so schol.): but *εὐστομῶ* is not so used, cf. Ar. Nub. 833 *εὐστόμει, καὶ μηδὲν εἴπῃς φλαυρόν*. Besides, the irony is lost.

l. 984. **ἄγρευμα**, 'snare.'

l. 985. **δροίτη**, 'bier,' according to old scholars and grammarians (Schol. and Eustath.), but in Ag. 1540, Eum. 633, used as a 'bath,' which is doubtless its meaning here.

μὲν οὖν, corrective as usual, 'nay, a net.'

l. 987. **φηλήτης ἀνήρ**, 'a scoundrel thief.' **φηλ-** (*σφαλ-*, *fall-*), 'cheat,' 'deceive;' the verb used is, however, *φηλόω*.

l. 988. **ἀπαιόλημα**, lit. 'deceit,' abst. for concr., 'defrauder of strangers;' so *ἐπίτριμμα, ἄλημα, λάλημα, μίασμα* are used of persons.

l. 989. **νομίζων**, 'practising.' See note on 101.

l. 990. We might keep *φρενί* (M.), translating 'cherish hot thoughts, violent thoughts, in his heart;' somewhat similar is the use of *θερμός*, Eum. 560 *ἐπ' ἀνδρὶ θερμῷ* and Theb. 603 *ναύταισι θερμοῖς*: 'violent' in both places; so *θερμὴν καρδίαν* Antig. 88. But **φρένα** is far more likely, the verb meaning 'gladden:' so Eur. El. 402 *χαρᾷ θερμαινόμεσθα*.

He speaks to his attendants.

l. 991. The MSS. give *αὐτόν*; if we retain this, it must be the cloak (*δεσμόν*, or *πέπλον*); but the poet no doubt wrote **αὐτό**. It is opened to show the gashes and blood.

παρασταδόν, 'standing near,' equivalent to a participle.

l. 995. **ἐν δίκῃ ποτέ**, 'some day at my trial:' a foreshadowing of the formal trial of Orestes in the Eumenides.

Some comm. say Aeschylus identifies 'the Sun,' and Apollo, as the latter actually does appear as *μάρτυς* at the trial, Eum. 576. But surely there is no confusion in the poet's mind between the 'God who sees all,' Ἥλιος, and Apollo, who gave Orestes first the oracle, then protection. Both are *powers of light* against the *χθόνιοι*: that is all.

l. 996. **μετελθεῖν** and **μετιέναι** can be used with three different accusatives—of the *vengeance*, the *crime*, and the *criminal*. We sometimes find two of these together; e.g. *μετῆλθόν σ' αἷμα* Eur. Or. 423 (crime and criminal), *ἁρπαγὰς μετῆλθετ' Ἰλίου πόλιν* Cycl. 280 (crime and criminal); *δίκας μέτειμι τόνδε* Eum. 231 (vengeance and criminal). Here it is the *vengeance* only. 'That I have justly wrought my mother's death.'

l. 997. MSS. read *ψέγω*, which might be explained, but **λέγω** was read by the Scholiast and is much more natural.

l. 998. The adulterer (*αἰσχυντήρ*) might by Athenian law be slain if caught by the woman's father, brother, son, or husband (Schömann, Antiquities, 469).

l. 999. **τοῦτο στύγος**, 'this accursed thing,' *pointing to the bloody robe.*

l. 1001. 'Once dear, now a hateful foe.'

ὡς φαίνει, 'as she shows' by her slain and gashed body. This is the most effective way of taking it.

l. 1002. 'What think you of her? be she lamprey or viper
She would rot with her touch another, without a bite,
For her boldness and wicked will.'

Orestes drops the irony with which he began and shows his hatred and scorn in these violent and almost grotesque words.

The construction (which has been misunderstood and caused needless emendation) is this: *τί σοὶ δοκεῖ*; Klytaemnestra is nom. to *δοκεῖ*, and the verb is left to be filled in in the reply (like Plat. Phaedr. 234 C *τί σοὶ φαίνεται ὁ λόγος; οὐχ ὑπερφυῶς εἰρῆσθαι*;). The reply Orestes himself gives, [*εἴτε*] *μύραινα εἴτε ἔχιδνα ἔφυ*, [*δοκεῖ*] *σήπειν ἂν θιγοῦσα*, etc.

So there is no need for *μᾶλλον* (Bl.), *οὐ δεδηγμένη* (H.), etc.

l. 1009. **μίμνοντι**, 'to him who is left,' Orestes.

ἀνθεῖ, 'is flowering;' a violent metaphor in English, but in Greek more natural. So the sea 'flowers with dead,' Ag. 659, disease *ἤνθηκε* Trach. 1089, etc.

l. 1011. **Αἰγίσθου ξίφος.** In Agam. it is Klytaemnestra alone who does the deed; and we judge from Ag. 1262 *θήγουσα φωτὶ φάσγανον*, 1528 *ξιφοδηλήτῳ θανάτῳ* that she does it with a *sword* (not, as usually supposed, an *axe*); and from this passage, that it was the sword of Aegisthos, borrowed for the purpose.

l. 1012. 'The stain of blood helps Time in destroying,' etc.

συμβάλλομαι, 'to contribute one's share,' properly; and strictly used so here. Cf. *συμβάλλεται δὲ πολλὰ τοῦδε δείματος* Med. 284, and common in prose.

l. 1013. **ποίκιλμα**, 'coloured robe.'

l. 1014. 'Now I speak of himself, now I bewail him where he fell' (*παρών*, 'on the spot,' as opposed to 'absent'). Evidently with the same thought in his mind as line 8 *οὐ γὰρ παρὼν ᾤμωξα σὸν πάτερ μόρον*. This also explains the emphatic *αὐτόν* of the dead father; others take it of *φόνος* (with the same general sense); but it is unlikely he would speak of *φόνος* in 1014 as the 'murder' when *φόνος* in 1012 means the actual material 'blood.'

[Others, H., Klau., Peile, Dav., read *αὑτόν*, 'myself' (a possible use, O. T. 138, Phaed. 91 C), but the rest of the line is against this: and Schütz's *αὖ τόδ' αἰνῶ* is not an improvement.]

l. 1016. The misery of it all overwhelms him and the felt approach of the Furies is maddening him; *but yet justice is done.* The words in italics are his suppressed thought; for *ἀλγῶ* **μέν** implies an antithesis, which he does not really express till 1026 *ἕως δ' ἔτ' ἔμφρων εἰμὶ* . . . **οὐκ ἄνευ δίκης**, though he begins to say it 1021, interrupting himself.

l. 1018. MSS. give *διὰ πάντ' ἄτιμος ἀμείψεται*, very corrupt; **διὰ παντός** (Heath), and **ἀμείψει** (Erfurdt), are obvious corrections and no doubt right; *ἄτιμος* is impossible. H. gives *εὔθυμος*, not very near the MSS. and not very forcible.

I therefore read **ἄνατος** here: the word is Aeschylean, occurring Ag. 1211 in this sense.

l. 1020. 'One trouble comes at once, another *shall* come.'

l. 1021. This beautiful emendation (which only requires *ω* for *ο*, *γ* for *τ*, two of the commonest corrections) was made by contributions from three scholars, see crit. notes.

l. 1022. **ἡνιοστροφῶ**, 'I drive.' The unconnected and interrupted speech gives well his approaching madness, which indeed is felt all through this scene in the abrupt transitions and uncontrolled utterance.

[The MS. *ἡνιοστρόφου* may be retained by reading (with Weidner) *ἔξω τρέχω* for *ἐξωτέρω*: but *ἡνιοστροφῶ* is a simpler correction.]

The sense is:—'But that you may know—for I know not how 'twill end—I drive as though with chariot horses far astray from the course—for

my spirit uncontrolled masters me and bears me away—and at my heart fear is ready to sing and dance with passion—but while I yet am sane, etc.

The ἀλλ' ὡς ἂν εἰδῆτ' is taken up after the vivid and dramatic parentheses by ἕως δ' ἔτ' ἔμφρων . . .; and this, as pointed out above, is the real antithesis of ἀλγῶ μέν, line 1016.

l. 1025. ὑπορχεῖσθαι, 'to dance to music,' properly; the ὑπό being the regular preposition of accompaniment, as ὑπὸ σάλπιγγος, ὑπ' αὐλοῦ, ὑπὸ κλαυθμῶν, etc. Some read ἡ δ' for ἠδ', making the *heart* dance to *fear's* song. But Greek dancers also sang.

l. 1029. φίλτρα, 'spells,' i. e. 'promptings;' a bold and characteristic image.

πλειστηρίζομαι, 'I count as chief,' a rather artificial word. Aeschylus also uses πλειστήρης Eum. 763.

l. 1032. He breaks off: 'but if I neglected it—I will not say the penalty.' Strictly we should expect παρέντι; but the acc. infin. is often substituted for the attracted construction. So Eur. Med. 1236, Soph. El. 961.

l. 1033. 'For no man's bow can reach those sufferings.' The *bow* is one of the commonest images for speech, though here rather more boldly and abruptly given than usual: e. g. γλῶσσα τοξεύσασα Supp. 446, ἔκυρσας ὥστε τοξότης Ag. 628, and again 1194: and in a fainter shape, with the words καιρός, σκοπός, τυχεῖν, ἁμαρτεῖν, very common.

προσίξεται is quite a natural word in this use, Ar. Eq. 761; and it is probably the poet's (not the copyist's) oversight that it comes again 1035; though it may be argued that we should infer the commoner word ἐφίξεται from what the Schol. says.

l. 1035. *He takes up an olive-branch crowned with a fillet of wool.*

These were the regular accessories of a suppliant, O. T. 3 ἱκτηρίοις κλάδοισιν ἐξεστεμμένοι.

l. 1036. Delphi was called the centre of the earth, ὀμφαλὸς γῆς Ion 222. πέδον means 'floor.'

l. 1037. 'The immortal fire' was not the light seen on Parnassus (as Schol., Pal.) which was *Bacchus*' fire; but the eternal fire kept up in the temple. So Plutarch (Num. 9) speaks of πῦρ ἄσβεστον Πυθοῖ.

l. 1038. αἷμα κοινόν, 'the stain of kindred murder.' κοινός often so used, αἵματος κοινοῦ Ant. 202, κοιναὶ ἀδελφεαί O. C. 535, κοινὸν Ἰσμήνης κάρα Ant. 1.

l. 1039. [Hermann's ἐφέστιον ἄλλῃ is ingenious but not so natural as ἐφ' ἑστίαν ἄλλην.]

ll. 1040–1041. The restoration of these two lines is Blomfield's, and is much the simplest and best. μοι got in from the adjoining line; and the MSS. μενελεως is ΜΕΝΕΝΩΣ, i. e. mere reduplication.

ll. 1042–1043. The MS. reading ἐγώ can be taken as it stands. 'But

I [go] a wanderer, an outcast from this land (whether in life or death), leaving this name behind me.' **τάσδε κληδόνας**, referring probably to his own account of himself, as an innocent victim of Apollo's command: but it may also refer to the name of matricide (Verrall, Weck. W.-M.).

Or it is possible to suppose that the sentence is left unfinished and he is interrupted by the Chorus, who wish to save him from evil prophecy, *μηδ' ἐπιζευχθῇς*.

But the simplest suggestion is Weil's, to read **φεύγω** for *ἐγώ*; an emendation confirmed by Ag. 1282 *φυγὰς δ' ἀλήτης τῆσδε γῆς ἀπόξενος*, as Weil points out.

l. 1044. **ἐπιζευχθῇς στόμα**, 'put not the bonds of evil words upon thy mouth.' [MSS. read *ἐπιζεύχθη*. The second or third person would be equally good Greek, but with *ἐπιγλωσσῶ* the second is more likely; and the omission of *σ* before *στόμα* is nothing.]

l. 1046. There is no need to change the participle *ἐλευθερώσας* into the indic. as Blomfield and others. The passage can be equally well taken as one sentence.

l. 1047. **εὐπετῶς**, 'happily,' as Ag. 552.

l. 1049. **φαιοχίτωνες**, 'in dusky robes.'

The lengthening of the *ο* is probably to be justified on the same principle as the Epic licence by which vowels are made long before liquids, spirants, or aspirates (i.e. any letters on which the voice can dwell), among which *χ* in its Greek pronunciation might perhaps be included.

Thus: Homer has vowels long before *λήγω, λιγύς, λιπαρός, λόφος, μέγας, μάρπτω, μέλος, μοῖρε, νέφος, νιφάς, νύμφη, νύσσα, ῥάκος, ῥέζω, ῥόος, ῥῖζα, ῥόδον*, etc. Also before *φ*, as *φίλος* Il. 2. 116, 9. 23, *αἰόλος ὄφις* 12. 208, *'Αχιλλῆι φερέμεν* 24. 119.

So Aeschylus has *Ἱππŏμέδοντος* Theb. 488, *Παρθĕνοπαῖος* ib. 547.

In the same way *ἰαχή* and *ἰαχέω* have *α* sometimes long in Trag.

l. 1051. **πατρί**, 'to thy father,' who will defend and help thee. The faithful son need not fear. (Others read *πάλιν*: easier but weaker.)

l. 1052. The MS. reading *μὴ φοβοῦ νικῶν πολύ* will construe, 'be not afraid, great is thy victory;' but **νικῶ** makes a much more natural line, and would easily be corrupted, 'be not greatly overcome by fear.'

l. 1054. *σαφεῖς* (Wecklein) may be right.

l. 1059. MSS. *εἰσσ' ὁ καθαρμός* is variously emended: *εἰσὶν καθαρμοί* Schütz, *εἴσω καθαρμός* Turn., *οἴσω καθαρμούς* Weil; none so good as ours, due to Erfurdt and Ahrens. 'There is one way to cleanse thee: the touch of Loxias shall set thee free . . .'

Λοξίου, the reading of the MSS., is retained by many (H., Pal., Kl., Con., etc.), and *θιγών* is regarded as a nom. pendens; 'touching Loxias, he shall free thee;' but it is very harsh, and the nom. might easily be altered, the copyist often attending to the words immediately following,

and not to the whole sense. Moreover it is more poetical to say **Λοξίας**. Orestes is to cling to the shrine, and this is imaginatively regarded as the god reaching out a hand to him.

l. 1064. **καιρίοισι συμφοραῖς**, 'with favouring chances.'

ll. 1065–1076. Exodos. The third tempest of ill is over; Thyestes—Agamemnon—Klytaemnestra: what will be the end?

l. 1067. **γονίας**, a doubtful and obscure word. **-ίας** was the regular suffix for the names of winds, e.g. *Ἑλλησποντίης* Hdt. 7. 188, *Στρυμονίης κυματίης* ib. 8. 118; and in Comedy *ὀρνιθίας* Ach. 876, *καικίας καὶ Συκοφαντίας* Eq. 434.

Most editors take it as 'a family storm,' but that explanation seems too grotesque. The Schol. has a note explaining it as 'a strong breeze arising in fine weather,' and Hesychius explains it *εὐχερής*. Neither fit the passage, nor throw any light on the origin. [Hartung's *πνοιᾶς φονίας* is an ingenious suggestion.]

l. 1069. *Thyestes' banquet* was one of the past sins of the house of the Pelopidae. Thyestes seduced his brother Atreus' wife Aerope, and Atreus in vengeance slew Thyestes' children and served them up to their father's table. So the inspired Kassandra sees *κλαιόμενα βρέφη σφαγάς, ὀπτάς τε σάρκας πρὸς πατρὸς βεβρωμένας* Agam. 1096. The MSS. reading **τάλανές τε** is very flat; and probably **τε Θυέστου** has come from a gloss, as H. suggests.

l. 1070 looks also like a gloss, especially as there is no connecting particle.

l. 1071. 'Slain in the bath'—Agamemnon.

l. 1073. 'A saviour—or destruction shall I say?' for if Orestes perished he would by his death destroy the house, if he were recovered and restored, he would save it. This question the next play is to answer.

l. 1075. 'Whither shall it end?' the common pregnant construction (**ποῖ** implying motion, the verb not): 'whither shall the fury of disaster go, ere it fulfil its course and be laid to rest?'

A magnificent close; with the dark shadow of the madness and Furies driving Orestes out: the Chorus bewildered, but seeing at the last the glimmer of a hope.

APPENDICES.

I.

The Remote Deliberative.

LINE 172 οὐκ ἔστιν ὅστις πλὴν ἐμοῦ κείραιτό νιν
,, 595 ἀλλ' ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγοι;

These optatives belong to a special class which has been rather overlooked. They are usually treated as *conditionals without* ἄν: but as a matter of fact, excepting one or two places where the reading is doubtful, all the passages in Attic Greek which the commentators have regarded as conditional sentences without ἄν have one common character: they are *interrogative*, either direct or indirect.

The following is a list of those I can find:—

(1) Direct.

Cho. 595 ἀνδρὸς φρόνημα τίς λέγοι;
Soph. O. C. 170 ποῖ τις φροντίδος ἔλθοι; (sic L.)
,, Ant. 604 τεὰν Ζεῦ δύνασιν τίς ὑπερβασία κατάσχοι; (sic codd.)
,, Phil. 895 τί δῆτα δρῷμ' ἐγώ; [probably τί δῆτ' ἄν. .]
Ar. Plut. 438 ποῖ τις φύγοι;
Dem. Meid. 525 πότερα μὴ δῷ δίκην ἢ μείζω δοίη δικαίως;
Plat. Gorg. 492 B τί κάκιον εἴη;
In the last two probably μείζω ἄν and κάκιον ἄν should be read.

(2) Indirect.

Aesch. Ag. 620 οὐκ ἔσθ' ὅπως λέξαιμι.
,, Cho. 172 οὐκ ἔστιν ὅστις κείραιτο.
,, P. V. 292 οὐκ ἔστιν ὅτῳ νείμαιμι.
Eur. Alc. 52 ἔστ' οὖν ὅπως Ἄλκηστις μόλοι;
Plat. Euth. 2968 D οὐκ ἔχω πῶς ἀμφισβητοίην.
Soph. O. C. 1172 τίς ἐστίν ὃν ψέξαιμι;

[It is true that the latter instances are not strictly interrogative in form: but just as οὐκ ἔχει τί εἴπῃ and even ἔχει ὅ,τι εἴπῃ occur in Greek and have to be classed as an idiomatic extension of usage from the strict interrogative forms οὐκ οἶδεν or οἶδεν ὅ,τι εἴπῃ, so these instances are plainly the *interrogative* optative put obliquely.]

Now obviously it cannot be accidental that all the instances of optative without ἄν are of the *interrogative* form. It is plain that they

ought to be classed, not with the *conditionals* (opt. and ἄν), but with the *interrogative subjunctive* or, as it is usually called, the *deliberative.* The subjunctive might be substituted for the optative in all these instances: and in the first two passages from Sophocles it is so read in many editions, though against the best MS. authority.

The *Deliberative* ordinarily occurs in three forms:—

(1)	Direct Primary	ποῖ τράπωμαι; τί εἴπω;
(2)	Indirect ,,	οὐκ ἔχω ποῖ (or ὅποι) τράπωμαι.
		οὐκ οἶδα τί (or ὅ,τι) εἴπω.
(3)	Indirect Historic	οὐκ εἶχον ποῖ (or ὅποι) τραποίμην.
		οὐκ ᾔδειν τί (or ὅ,τι) εἴποιμι.

The peculiarity of the exceptional instances here collected is that the optative is used instead of the subjunctive, although the sentences are all of a *primary* character. The question therefore is; *not* why ἄν is omitted, for the sentences are not conditional: *but* why the *remote* form is used instead of the *primary.*

The answer is that the optative expresses the remoteness, not as usual (e.g. in past final, or past indefinite, or past deliberatives) of *pastness*, but of possibility: the instinct is to express by optative something *more out of the question* than the subjunctive would have expressed.

It is not probable that there was any clearly felt distinction in sense between the three uses τίς κατάσχῃ; τίς κατάσχοι; and τίς ἂν κατάσχοι; All that can be said is that the form τίς κατάσχοι seems to question more excitedly or emphatically, as though the matter were more *out of reach*: something like the difference between 'who can?' and 'who *could*?'

It should perhaps be added, to avoid misconception, that the word *Deliberative* is used as a convenient single name: but that in reality some of the instances should more strictly be called *Dubitative* than *Deliberative.*

The Interrogative use of subj. and optat. (though in Attic prose mostly deliberative in the strict sense) really contains both kinds, and they tend to shade off into one another. Thus if we say ποῖ φύγω; that concerns an action of which I have the control, and is strictly *Deliberative*: the more excited (and generalised) form ποῖ τις φύγοι; *which practically has the same meaning* is yet in form *Dubitative.* So in Homer (Il. 16. 713) δίζε γὰρ ἠὲ μάχοιτο, 'he debated whether he should fight,' is *deliberative* strictly: but it is obviously the same *grammatical* form with ὁρμαίνουσ' ἤ οἱ θάνατον φύγοι υἱὸς ἀμύμων (Od. 4. 789), 'anxious, whether her son should escape death,' though there the event is out of the person's control, and the sentence is logically *dubitative.*

II.

Line 196 ὅπως μὴ . . . ᾽κινυσσόμην. This usage is now generally explained correctly, as an elastic use of the *Final* conjunctions ἵνα, ὡς, and ὅπως with the indicative, in cases where some fact present or past *is wished otherwise, in order that some purpose now impossible might have been realised.* So here the meaning is, 'I wish it had a voice . . . *that I might not have been* thus troubled (as I am).'

As however the old and erroneous explanation is still current, namely, that the conjunctions ἵνα, ὡς, and ὅπως are in this usage *relative*, and the clause means '*in which case* I should not have been . . .,' it is worth while to prove the point.

ἵνα, ὡς, and ὅπως, then, in this use are *Final*, not *Relative*:—

(1) Because the negative is always μή: if they had been *relative* it would have been οὐ.

(2) Because if they had been relative, ἄν would have been required with the verb.

(3) The two following passages from Plato can only be explained as *Finals*:—

(*a*) Meno 89 B οὓς ἡμεῖς ἂν ἐφυλάττομεν ἐν τῇ ἀκροπόλει, **ἵνα μηδεὶς αὐτοὺς διέφθειρεν** . . . ἀλλ᾽ ἐπειδὴ ἀφίκοιντο εἰς τὴν ἡλικίαν, χρήσιμοι **γίγνοιντο**, where the sentence loosely but naturally reverts to the Final Optative. It is impossible to take ἵνα = 'in which case' with διέφθειρεν, and = 'in order that' with γίγνοιντο.

(*b*) Euthydemus 304 D–E ὦ Κρίτων, ἔφη, οὐδὲν ἀκροᾷ τῶνδε τῶν σοφῶν; οὐ μὰ τὸν Δία᾽ ἦν δ᾽ ἐγώ· οὐ γὰρ οἷός τ᾽ ἢ προσστὰς κατακούειν ὑπὸ τοῦ ὄχλου. Καὶ μήν, ἔφη, ἄξιόν γ᾽ ἦν ἀκοῦσαι. **Τί δέ; ἦν δ᾽ ἐγώ. Ἵνα ἤκουσας** ἀνδρῶν διαλεγομένων οἳ νῦν σοφώτατοί εἰσι.

'Crito,' said he, 'don't you listen to these wise men?' 'No indeed,' said I: 'the crowd prevented me from getting near enough to hear them.' 'And yet it was worth while hearing them,' said he. '*Why so?' said I. 'In order that you might have heard the wisest men there are conversing.*'

In this case the form of the sentence *excludes* the explanation of ἵνα as a relative: the only possible explanation is to take it *Final.*

III.

The Scholia.

It will give some idea of the critical use that can be made of the Scholia and the early corruption of the text, if I subjoin a few chief instances of passages where the text on which they commented was (1) better than ours, and (2) equally corrupted.

Line.	*True reading.*	*MS. reading.*	*Words in Schol. which prove that he had the true reading.*
32.	φόβος	φοῖβος	ὁ σαφὴς φόβος.
75.	ἀπ' ἀρχᾶς (?)	ἀρχᾶς	ἀπ' ἀρχᾶς . . . and ἔξοτε ἀνῄρημαι τὸν βίον.
109.	κεδνὰ	σεμνὰ	εὖξαι ἀγαθά.
156.	ἄγος	ἄλγος	ἄγος in lemma and note.
251.	θήραν πατρῴαν	θήρα πατρῴα	τὴν πατρώαν θήραν προσάγειν.
262.	δ' ἂν ἄρειας	δαναρίας	δύνασαι ἀνοικοδομῆσαι.
366.	τεθάφθαι	τέθαψαι	λείπει τὸ ὤφειλες.
374.	δύνασαι γάρ	ὀδυνᾶσαι γάρ	ῥᾴδιον γὰρ τὸ εὔχεσθαι.
418.	φάντες	πάντες	τί εἰπόντες.
423.	Ἄριον	ἄρειον	Περσικόν.
438.	ὀλοίμην	ἐλοίμην	ἐκ τούτου εἴρηται τὸ Τεθναίην ὅτ' ἐκεῖνον . . .
474.	ἔριν	αἵρειν	ἣν ἤρισε πρὸς τὸν πατέρα.
532.	στύγους	στύγος	ὑπὸ στύγος: τοῦ μισητοῦ θηρίου.

[The lemma here is wrong, and perhaps later: the Scholiasts clearly had a word before them which was *genitive*; and even if there was a form *στύξ*, the genitive of course would be *στυγός*, not *στύγος*.]

536.	ἀνῆθον	ἀνῆλθον	ἀνέλαμψαν.
542.	συγκόλλως	συσκόλλως or δυσκόλως	συνημμένως τῇ ἀληθείᾳ.
566.	δαιμονᾷ	δαίμοναϊ	τετάρακται.
649.	δόμοισιν αἱμάτων	διμασεδωμάτων	τοῖς οἴκοις . . . αἱμάτων.

F 2

Line.	*True reading.*	*MS. reading.*	*Words in Schol. which prove that he had the true reading.*
698.	(?) πεσοῦσαν ἔγγραφε	παροῦσαν ἐγγράφει	τάξον αὐτὴν ἀφανισθεῖσαν ἀρᾷ.
707.	ἀξίων	ἀξίως	τῶν σοι (? σου) ἀξίων τιμῶν.
759.	ἅρμασιν	ἅρματι	φήσας γὰρ ἐν ἅρμασι . . . (so H.).
880.	διαπεπραγμένῳ	διαπεπραγμένων	τῷ σφαγέντι.
989.	λέγω	ψέγω	λέγω.

(2) Cases where the Scholia show the same corruption as the Medicean MS. :—

l. 64. *βρύει* at end of line.
l. 74. *ἰοῦσαν ἄτην*, no sense or metre.
l. 132. *πεπραγμένοι.*
l. 202. *δίκῃ* (M. has *δικηι*, *ι* over erasure).
l. 250. *ἐντελής* : he explains the singular.
l. 257. *εὔθυνον* and *εὔθοινον* both explained : M. has *εὔθυνον* (with *οι* written over).
l. 399. *τετιμέναι* : explained as *τετιμημέναι.*
l. 402. *λοιγὸν ἐρινῦς* : takes *λοιγόν* acc. after *ἐπάγουσαν* !
l. 415. *ἐπαλκές* : explained as *ἰσχυροποιόν.*
l. 417. *πρὸς τὸ φανεῖσθαι* : explained as *πρὸς τὸ ἐννοεῖν.*
l. 453. Both *ὄργα* and *ὀργᾷ* : two explanations of *ὀργᾷ* and one of *ὄργα.*
l. 590. Probably read *πεδάμαροι*, for he corrects it to *πέδουροι.*
l. 591. Had no *ἄν* : for he explains *φράσαι* as imperative, *ἐννόησον.*
l. 613. Apparently *ἀλλὰ δή τιν'* ; explained as governed by *ἴστω.*
l. 640. *σοῦται* : explained as *ὁρμᾷ.*
l. 645. *παρεκβάντες* and no verb : says partic. = verb.
l. 734. *τοὺς ξένους* : governs it by *κρατοῦσα* !
l. 794. *ἴσθι* : says *γίγνωσκε.*
l. 806. *κτάμενον* : says *ἀναιρεθησόμενον.*
l. 819. *πλοῦτον* and *γοήτων* : tries to explain both words.
l. 828. *πατρὸς ἔργῳ* : gives a wild explanation, quoting the words.
l. 968. *ἐλατήριον* : gives three explanations, all neuter sing.
l. 1009. *διὰ πάντ' ἄτιμος ἀμείψεται* : apparently makes *πάντα* governed by *διαμείψεται* !

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